

TEXT CUT BOOK

The ST. GREGORY HYMNAL and CATHOLIC CHOIR BOOK

Compiled Edited and Arranged
by
NICOLA A. MONTANI
Knight Commander of the Order of Saint Sylvester

*A Complete Collection of Approved English and Latin
Hymns, Motets, Masses and Liturgical Music for the
various Seasons of the Ecclesiastical Year.*

COMPLETE EDITION
Revised and Enlarged, Including Supplement
ORGAN ACCOMPANIMENT

Also used by Four-Part Chorus— S.A.T.B.

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The St. Gregory Hymnal

and

CATHOLIC CHOIR BOOK

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THE ENGLISH SECTION

The English section contains over 150 Hymns for ADVENT, CHRISTMAS, LENT and PASSIONTIDE, PALM SUNDAY, EASTERTIDE, PENTECOST, HOLY TRINITY, CORPUS CHRISTI, THE BLESSED SACRAMENT, THE BLESSED VIRGIN, THE SAINTS (including a new hymn to ST. JEANNE d'ARC), HOLY COMMUNION (including the ACTS, DIVINE PRAISES, etc.) FOR CHILDREN, HOLY SOULS and Hymns for general use.

THE TEXTS

The Texts are from approved sources and have been selected with particular care. The translations are by recognized authorities and are for the most part taken from the Breviary. Many new Hymns have been especially written for this collection and constitute a most important feature of the Hymnal.

THE MUSIC

This Hymnal contains devotional melodies from traditional sources and, so far as known, are truly Catholic in origin. The editor has selected typical melodies from sources heretofore neglected by American and English Hymnologists. Melodies and Hymn tunes that are known and loved by the French, Slovak, Polish, Italian, German, and other Catholics, are here given in their original form with appropriate English texts.

The melodies have been so arranged as to be well within the range of the average voice. The extremely high keys have been carefully avoided and the limitations of the ordinary voice have been kept in mind; thus it will be found that none of the hymns intended to be sung by congregations and even by school children, rise above E flat (fourth space) or E natural. If higher keys are desired, transpositions can easily be made.

THE LATIN SECTION

The Latin Section contains nearly 300 Liturgical Hymns, Motets, Offertory pieces, Litanies and Chants. THE GREGORIAN CHANT IS TRANSCRIBED FROM THE VATICAN OFFICIAL BOOKS with the exception of a number of melodies taken from the Solesmes books.

Modern Liturgical music is included in this section which covers the seasons of ADVENT, CHRISTMAS, LENT and PASSIONTIDE, PALM SUNDAY (Music by Fr. Schubert), and the remaining portions of the Ecclesiastical year. HOLY WEEK RESPONSORIES by Michael Haydn; Music for the THREE HOURS' AGONY (Settings by Gounod and Dubois). Music for the FORTY HOURS' ADORATION (including Litany of the

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RECEPTION AND CEREMONY MUSIC

Another unique feature of this Hymnal is the section devoted to appropriate devotional music for Ceremonies (Reception, Profession, etc.).

New settings of the "Regnum Mundi," "Ecce Quam bonum," "Veni Sponsa Christi," "O Gloriosa Virginum" are provided. The Psalms "Quam dilecta" and "Conserva me" appear in their proper psalm tone settings.

ACKNOWLEDGMENTS

The editor gratefully acknowledges his indebtedness to the authors and translators who have courteously permitted the use of their hymns and translations, and renders special tribute of thanks to the Rt. Rev. Monsignor H. T. Henry for the rich store provided in his "Eucharistica." To the composers: Pietro A. Yon, Rev. S. M. Yenn, J. Lewis Browne and others, whose works are represented in this collection the editor is particularly indebted. Thanks are also due the firm of J. Fischer & Bro. for permission to use two copyrighted hymns ("Hymn for the Pope" and "When blossoms flowered").

Every effort has been made to ascertain the owners of copyright. If, notwithstanding, some have not been found, acknowledgment will be made as soon as possible after notification.

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THE REVISED EDITION

OF THE

ST. GREGORY HYMNAL AND CATHOLIC CHOIR BOOK

ORIGINAL HYMNS AND CHANTS RETAINED

All the Hymns, Chants and Motets contained in the original edition of the St. Gregory Hymnal are to be found in the Revised Edition (with one exception). The original numbers have likewise been retained.

NEW INVESTITURE AND ENLARGED FORMAT

The advantages of the larger size (in both Complete and Melody editions) are obvious. The change has been made in response to a general request. The new Complete edition remains open on the music rack at any page. The binding of both editions is stronger, and, with normal handling, should give longer service.

THE SUPPLEMENT

The Supplement consists of 100 pages of new material; Chants, Hymns, Motets, etc. in Latin and in English, designed for use by the congregation or the choir during the various seasons of the Ecclesiastical Year. Among these will be found many Chants and Motets now published for the first time, viz.: the Ambrosian Chant;—"Venite omnis creatura": music for First Mass, "Juravit Dominus", ("Tu es Sacerdos,") and new Benediction Motets or music for Offertory and general use, suited to the capacity of choirs of fair ability and limited resources. The inclusion of programs and music for the choir at Pontifical functions (Consecration, Installation and Visitation of a Bishop) should prove serviceable to organist and singers alike. Certain Chants missing in the earlier editions have been added, viz.: "Asperges me", "Vidi Aquam", the Ambrosian "Gloria" and the authentic Credo No 1. The traditional melody of the "Christus Vincit" is also included. This is the version generally sung after the Pontifical Functions in Rome. In other countries it is often sung at the close of solemn ceremonies (Forty Hours' or other special occasions).

THE REQUIEM MASS AND ABSOLUTION

The program for the Requiem Mass and the Absolution, with the required music for these functions may be found under one number (270). The portions missing in earlier editions are given in their proper order. Optional settings of the "Graduale", "Tract", "Offertory" and the "Subvenite" are included.

A Complete list of Hymns, Motets, etc. contained in the Supplement, will be found on page 522.

The Revised Edition of the *St. Gregory Hymnal and Catholic Choir Book* is offered in observance of the twentieth anniversary of the publication of the first edition.

The St. Gregory Guild, Inc.

Feast of Saint Cecilia, 1940.

THE ST. GREGORY HYMNAL

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1


ADVENT
Hark! A Mystic Voice is Sounding

Tr. Rev. E. Caswall


En clara vox

Nicola A. Montani

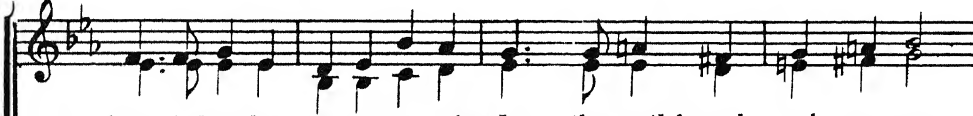
Moderato



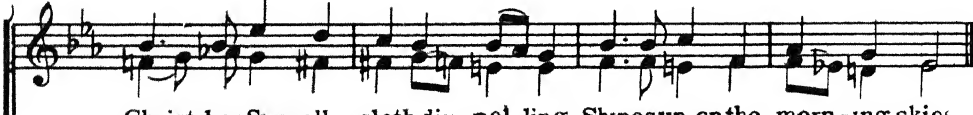
1 Hark! a mys-tic voice is sound-ing, "Christ is nigh," it seems to say,
2 Lo! the Lamb so long ex-pec-ted, Comes with par-don down from Heav'n,



"Cast a - way the dreams of dark-ness, O ye chil-dren of the day."
Let us haste, with tears of sor-row, One and all to be for-giv'n



Star-tled at the sol-ern warn-ing, Let the earth-bound soul a - rise;
So when next He comes with glo-ry, Wrap-ping all the earth in fear,



Christ, her Sun, all sloth dis - pel-ling, Shines up-on the morn-ing skies.
May He then as our De - fen-der, On the clouds of Heav'n ap - pear.

ADVENT

O Come, O Come, Emmanuel!

Tr. Dr. J. M. Neale

Processional

Traditional Melody

*"Veni, O Sapientiae"**Mupestoso*

Arr. and Adapted by Nicola A. Montani

1 O come, O come, Em-man-u-el! And ran-som cap-tive Is-ra-el, That
2 O come Thou Rod of Jes-se, free Thine own from Sa-tan's tyr-an-ny; From

Sw.

mourns in lone-ly ex-ile here, Un-til the Son of God ap-pear.
depths of hell Thy peo-ple save, And give them vic-try o'er the grave.

ff Chorus
Gt. Re-joice! Re-joice! O

Is-ra-el! To thee shall come Em-man-u-el. *rall*

3 O come, Thou Day-Spring, come and cheer
Our spirits by Thine Advent here,
Disperse the gloomy clouds of night,
And death's dark shadows put to flight.

4 O come, O come, Thou Lord of Might,
Who to Thy tribes on Sinai's height,
In ancient times didst give the law,
In cloud, and majesty and awe.

2 Rejoice, etc.

Rejoice, etc.

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ADVENT

Behold! behold He cometh

Processional

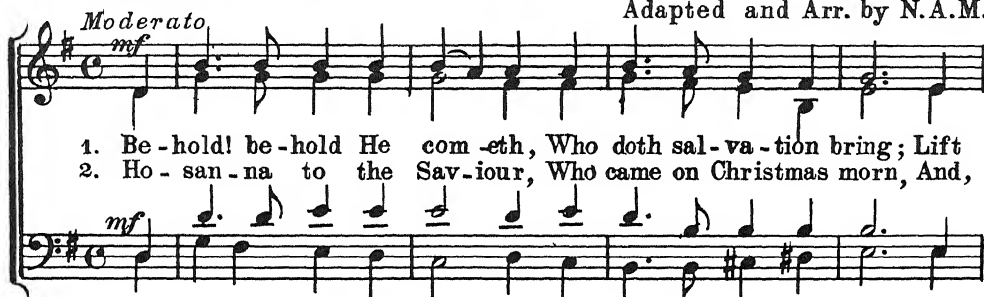
3

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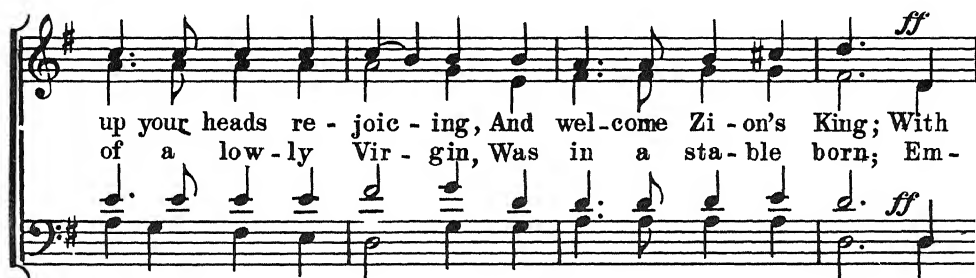
S. Webbe

Adapted and Arr. by N.A.M.

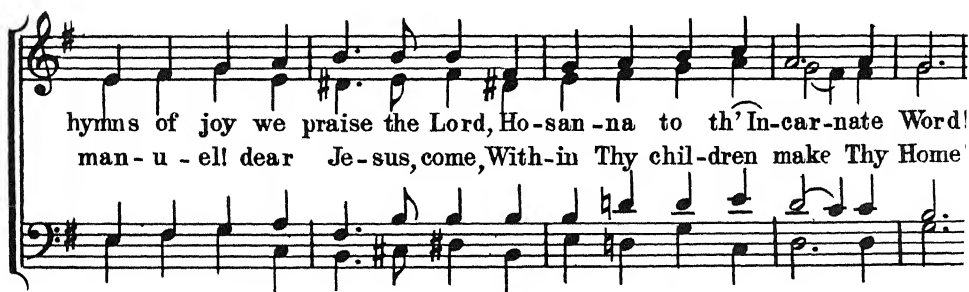
Moderato
mf



1. Be-hold! be-hold He com-eth, Who doth sal-va-tion bring; Lift
2. Ho-san-na to the Sav-iour, Who came on Christmas morn, And,



up your heads re-joic-ing, And wel-come Zi-on's King; With
of a low-ly Vir-gin, Was in a sta-ble born; Em-



hymns of joy we praise the Lord, Ho-san-na to th'In-car-nate Word!
man-u-ell dear Je-sus, come, With-in Thy chil-dren make Thy Home

- | | |
|---|--|
| <p>3. Yea, come in love and meekness,
Our Saviour now to be;
Come to be formed in us,
And make us like to Thee,
Before the Day of Wrath draw near,
When as our Judge Thou shalt appear.</p> | <p>4. Soon shalt Thou sit in glory
Upon the great White Throne,
And punish all the wicked,
And recompense Thine own;
When ev'ry word and deed and thoug
To righteous judgment shall be broug</p> |
|---|--|

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CHRISTMAS

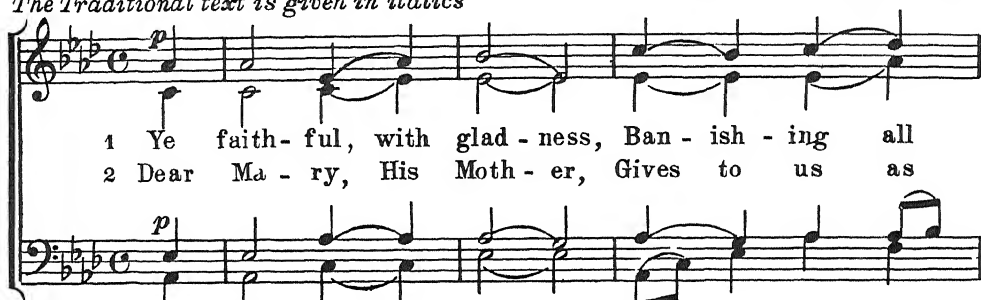
Ye faithful, with gladness

Adeste Fideles
(O Come, All Ye Faithful)

Free translation by the
Rt. Rev. Hugh T Henry, Litt. D., L. L. D.
The Traditional text is given in italics

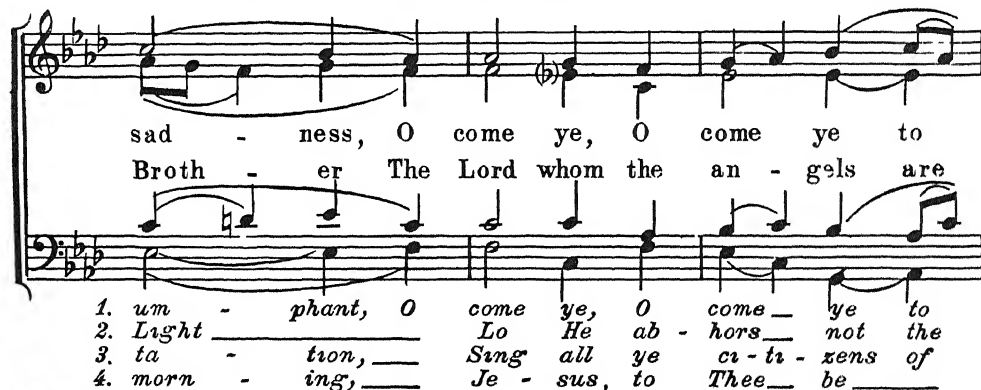
Traditional Melody

Edited and Arr. by N. A. M.



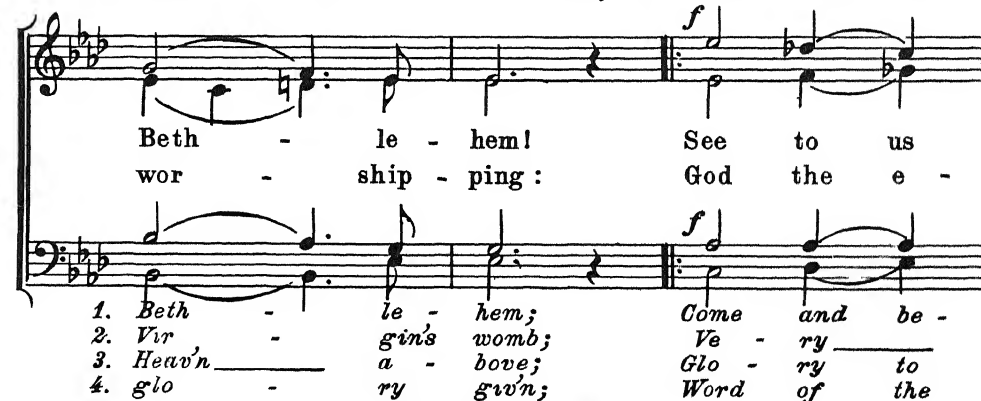
1 Ye faith-ful, with glad-ness, Ban-ish-ing all
2 Dear Ma-ry, His Moth-er, Gives to us as

1. *O come, all ye faith-ful, Joy-ful and tri-*
2. *God of God, Light of*
3. *Sing, choirs of An-gels, Sing in ex-ul-*
4. *Yea, Lord, we greet Thee, Born this hap-py*



sad-ness, O come ye, O come ye to
Broth-er The Lord whom the an-gels are

1. *um-phant, O come ye, O come ye to*
2. *Light Lo He ab-hors not the*
3. *ta-tion, Sing all ye ci-ti-zens of*
4. *morn-ing, Je-sus, to Thee be*



Beth-le-hem! See to us
wor-ship-ping: God the e-

1. *Beth-le-hem; Come and be-*
2. *Vir-gin's womb; Ve-ry*
3. *Heav'n a-dove; Glo-ry to*
4. *glo-ry giv'n; Word of the*

(Refrain)

giv - en Christ, the King of Heav - en! 1-4.
ter - nal, Light of Light su - per - nal! While

1. hold Him Born, the King, of An - gels; 0
2. God, be - got - ten, not cre - a - ted;
3. God In the high - est;
4. Fa - ther, Now in flesh ap - pear - ing,

an-gels hov-er o'er Him, And shepherds kneel be-fore Him, 0

1-4 come, let us a - dore Him, 0 come, let us a - dore Him, 0

come, let us a - dore Him, Lord and King!

1-4 come, let us a - dore Him, Christ the Lord.

3. Again sounding o'er us,
Let the Angel-chorus
The anthem of gladness and triumph sing;
||: "Glory be given
To the Lord of Heaven!" :||
4. Our voices now blending
With their songs unending,
All-joyful, dear Jesus, Thy glory sing.
||: Be our endeavor
Thus to praise Thee ever! :||

(Refrain.)

(Refrain.)

See, amid the winter's snow

Rev. E. Caswall

Traditional Melody

Adapted and Arr. by N.A.M.

Allegretto

p

1. See, a - mid the win - ter's snow, Born for us on
2. Lo, with - in a man - ger lies He who built the

p

earth be - low; See, the ten - der lamb ap - pears,
star - ry skies; He, who throned in heights sub - lime,

Refrain

mf

Prom - ised from e - ter - nal years! 1-5. Hail, thou ev - er
Sits a - mid the Cher - u - bim.

bless - ed morn, Hail, Re - demp - tion's hap - py dawn!

Sing through all Je - ru - sa - lem, Christ is born in Beth - le - hem.

3. Sacred Infant all divine,
 What a tender love was Thine;
 Thus to come from highest bliss,
 Down to such a world as this.
 Hail, Thou, etc.

4. Teach, oh teach us, holy Child,
 By Thy Face so meek and mild;
 Teach us to resemble Thee
 In Thy sweet humility
 Hail, Thou, etc.

5. Virgin Mother, Mary blest
 By the joys that fill thy breast,
 Pray for us, that we may prove
 Worthy of the Saviour's love.
 Hail, Thou, etc.

CHRISTMAS

O Dear Little Children

Carol

Translated by Sister Jeanne Marie S.N.D.

Based upon a
Traditional Melody
Adapted and Arr. by N.A.M.

Moderato semplice

p

1. O dear lit-tle chil-dren, O come one and all, Draw
2. O see in the crib low con-ceal-ing His might, See

p
Accompaniment.

near to the crib, here in Beth-le-hem's stall And
here by the rays of the clear shin-ing light, In

Angels we have heard on high

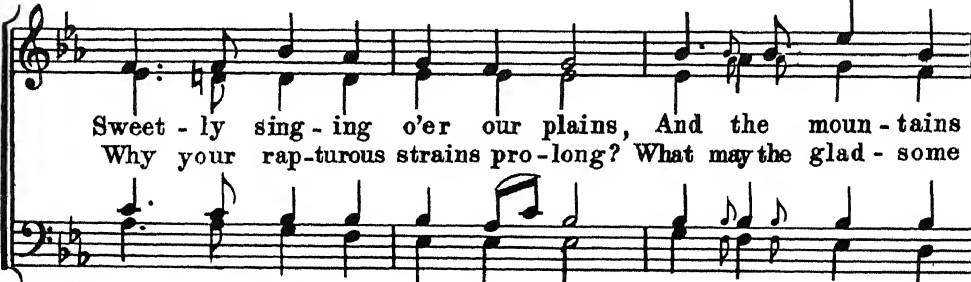
Bishop Chadwick

Nicola A. Montani

Allegro moderato



1. An - gels we have heard on high,
2. Shep - herd, why this ju - bi - lee?



Sweet - ly sing - ing o'er our plains, And the moun - tains
Why your rap - turous strains pro - long? What may the glad - some



in re - ply Ech - o - ing their joy - ous strains.
ti - dings be Which in - spire your heav'n - ly song?

- | | |
|--|--|
| 3. Come to Bethlehem, and see
Him Whose birth the angels sing;
Come, adore on bended knee
Christ the Lord, the new-born King. | 4. See Him in a manger laid,
Whom the choirs of angels praise
Mary, Joseph, lend your aid,
While our hearts in love we raise. |
|--|--|

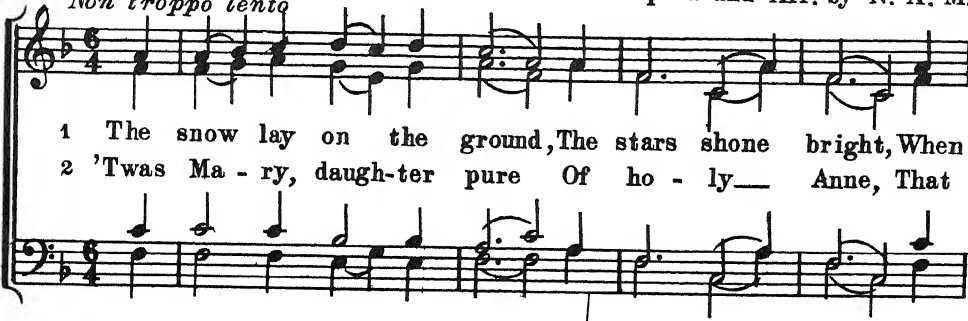
CHRISTMAS
The snow lay on the ground
Old English Carol

8

Rev. Dr. Lingard

Edv. Grieg
Adapted and Arr. by N. A. M.

Non troppo lento



1 The snow lay on the ground, The stars shone bright, When
2 'Twas Ma - ry, daugh-ter pure Of ho - ly— Anne, That



Christ our Lord was born On Christ - mas night.
brought in - to this world The God made Man.

3. She laid Him in a stall
At Bethlehem;
The ass, and oxen shared
The roof with them.
4. Saint Joseph too was by,
To tend the Child;
To guard Him, and protect
His Mother Mild.
5. The angels hovered 'round,
And sang this song;
"Venite, adoremus
Dominum".
6. And then that manger poor
Became a throne;
For He Whom Mary bore
Was God the Son.
7. O come then, let us join
The heavenly host,
To praise the Father, Son
And Holy Ghost.

CHRISTMAS

Stars of Glory

Carol

Dr. Husenbeth

S. Janowska
Adapted and Arr. by N. A. M.

Slowly

1. Stars of glo - ry, shine more bright - ly,
2. See a beau - teous an - gel soar - ing

Pur - er be the moon - light's beam, Glide, ye
In the bright ce - les - tial blaze, On the

hours and mo - ments, light - ly, Swift - ly down time's
shep - herds, low a - dor - ing, Rest his mild ef -

deep - 'ning stream: Bring the hour that ban - ished
ful - gent rays: "Fear not," cries the heav'n - ly,

sad - ness Brought re - demp - tion down to earth;
stran - ger, "Him Whom an - cient seers fore - told,

When the shep - herds heard with glad - ness
Weep - ing in a low - ly man - ger



Tid - ings of a Sav - iour's Birth.
Shep - herds, haste ye to be - hold?"

3. See the shepherds quickly rising,
Hastening to the humble stall,
And the new-born Infant prizing,
As the mighty Lord of all;
Lowly now they bend before Him
In His helpless infant state,
Firmly faithful, they adore Him,
And His greatness celebrate.

4. Hark! the swell of heavenly voices
Peals along the vaulted sky;
Angels sing while earth rejoices -
"Glory to our God on high;
Glory in the highest heaven,
Peace to humble men on earth;"
Joy to these and bliss is given
In the great Redeemer's birth.

CHRISTMAS

O sing a joyous carol

Sister M. B.

*from "Alte Catholische geistliche
Kirchengesang" (Koln, 1599)
Text and Melody Arr by N.A.M

Joyously

1. O sing a joy-ous car-ol Un-to the ho-ly Child,
2. Who is there meek-ly 'ly-ing In yon-der sta-ble poor?

And praise with glad-some voic-es His Moth-er un-de-filed.
Dear chil-dren, it is Je-sus; He bids you now a-dore.

Our glad-some voic-es greet-ing Shall hail our In-fant King;
Who is there kneel-ing by Him In Vir-gin beau-ty fair?

And our sweet La-dy lis-tens When joy-ful voic-es sing.
It is our Moth-er Ma-ry, She bids you all draw near.

3. Who is there near the cradle,
That guards the holy Child?
It is our father Joseph
Chaste spouse of Mary mild.
Dear children, oh, how joyful
With them in Heaven to be!
God grant that none be missing
From that festivity.

*A Traditional Catholic Melody erroneously attributed to M. Praetorius.

Silent night, Holy night

F Gruber

Edited and Arr. by N.A.M.

Moderato

pp

1. Si-lent night, ho-ly night! Beth-lehem sleeps yet what light
 2. Si-lent night, ho-ly night! Shep-herds first see the light,

pp

Floats a-round the ho-ly pair: Songs of An-gels fill the air
 Hear the Al-le-lu-ias ring Which the An-gel cho-rus sing

pp *rall.*

Strains of heav-en-ly peace, Strains of heav-en-ly peace.
 "Christ the Sav-iour has come, Christ the Sav-iour has come!"

rall.

pp

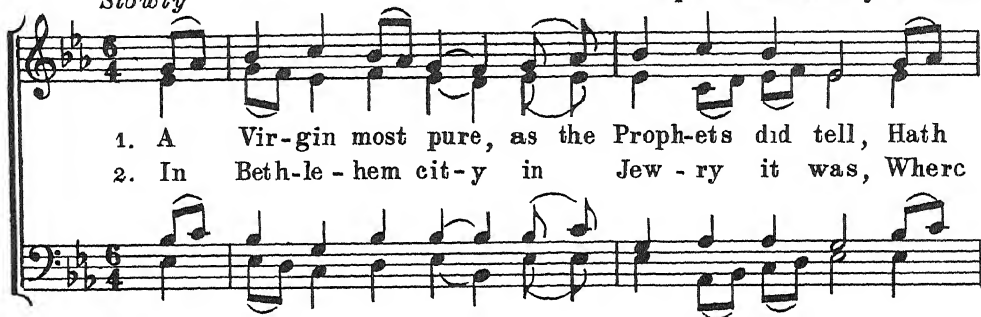
3. Silent night, holy night.
 Son of God! oh, what light
 Radiates from Thy manger bed—
 Over realms with darkness spread,
 ||: Thou in Bethlehem born. :||

A Virgin most pure, as the Prophets did tell

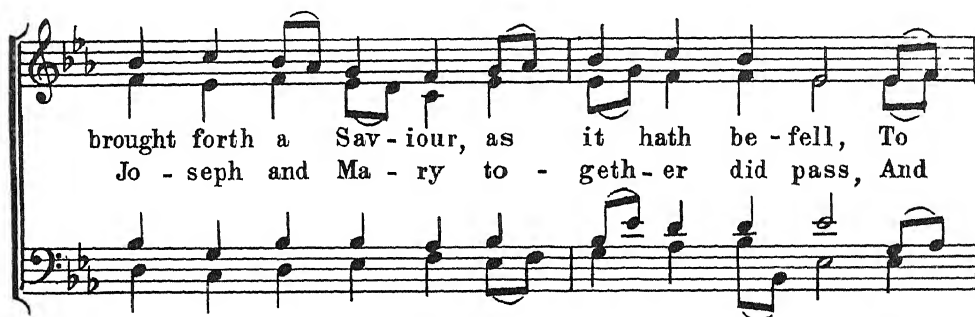
Ancient Carol

Traditional Melody
Adapted and Arr. by N.A.M.

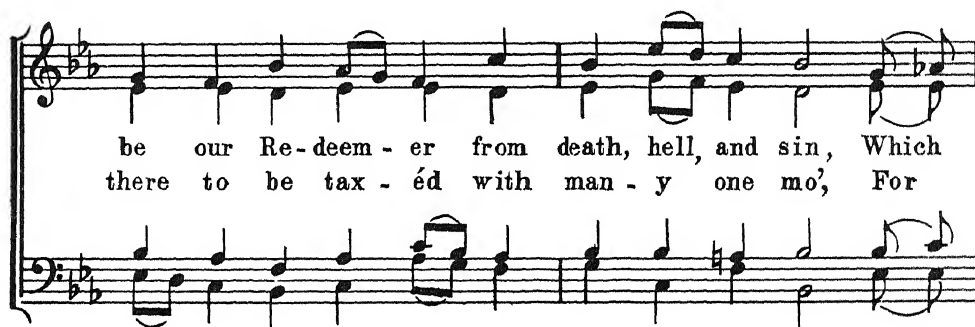
Slowly



1. A Vir-gin most pure, as the Proph-ets did tell, Hath
2. In Beth-le - hem cit-y in Jew - ry it was, Where



brought forth a Sav-iour, as it hath be - fell, To
Jo - seph and Ma - ry to - geth - er did pass, And



be our Re-deem - er from death, hell, and sin, Which
there to be tax - éd with man - y one mo', For

1. Ad - ams trans - gres - sion had wrapped us in.
2. Cae - sar com - mand - ed the same should be so.

Chorus

Re - joice and be mer - ry, Set sor - row a - side, Christ

Je - sus our Sav - iour Was born on this tide.

3. But when they had entered the city so fair, 4. Then they were constrained in a stable to lie,
A number of people so mighty was there Where oxen and asses they used there to tie;
That Mary and Joseph, whose substance was small, Their lodging so simple they held it no scorn,
Could procure in the Inn no lodging at all. But against the next morning our Saviour was born
CHORUS. CHORUS.

5. The King of glory to this world being brought, 6. Then God sent an angel from heaven so high
Small store of fine linen to wrap Him was sought; To certain poor shepherds in fields where they lie,
When Mary had swaddled her young Son so sweet, And charged them no longer in sorrow to stay,
Within an ox manger she laid Him to sleep. Because that our Saviour was born on this day.
CHORUS. CHORUS.

7. Then presently after the shepherds did spy
A number of angels appear in the sky;
Who joyfully talked and sweetly did sing,
"To God be all glory, our heavenly King."
CHORUS.

Hark! the herald host is singing

E. Humperdinck

Adapted and Arr. by N. A. M.

Joyously

1. Hark! the her-ald host is sing-ing, Thro' the si-lent ho-ly
2. And be-hold the stars bright glow-ing, Shed o'er earth their ra-diant

night, Ti-dings of great joy they're bring-ing, From yon star-ry, az-ure
light, While from An-gels' lips are flow-ing An-thems thro' the ho-ly

height. And each heart is filled with glad-ness, At the mes-sage which they
night, Bright each win-dow now is glow-ing, Light-ed by the Christmas

bring: "Christ is born, for-get all sad-ness, Trust in Him, your Sav-iour King!"
tree; And each cheek with joy is glow-ing, And each heart is filled with glee.

3. Soft the messengers from Heaven
Wing their flight from home to home:
Bearing lessons God hath given
Unto all on earth that roam.
"Welcome, welcome Christmas evening
Bringing peace and love to earth!"
Show your gratitude, rejoicing,
Christians in your Saviour's birth!

Sleep, Holy Babe

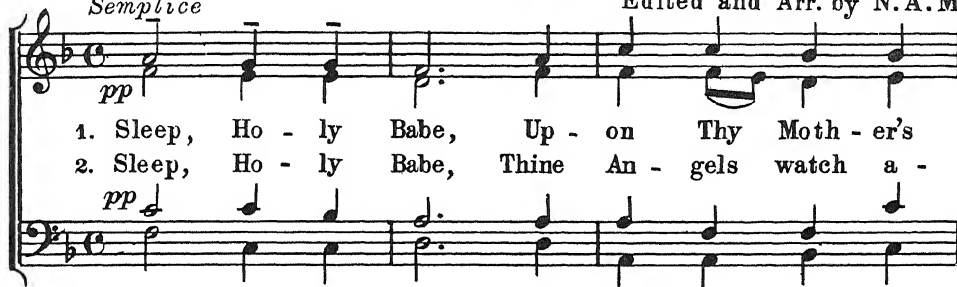
(For additional Christmas Hymns see Hymns No. 126 & 127 and Latin Hymns; also Hymns in the Supplement).

Tr. Rev. E. Caswall

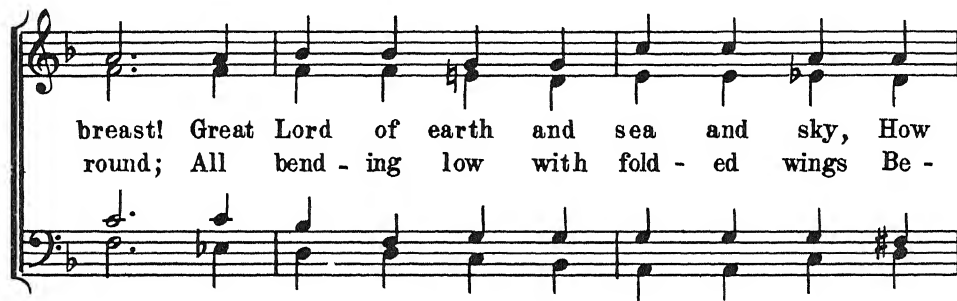
Traditional Melody

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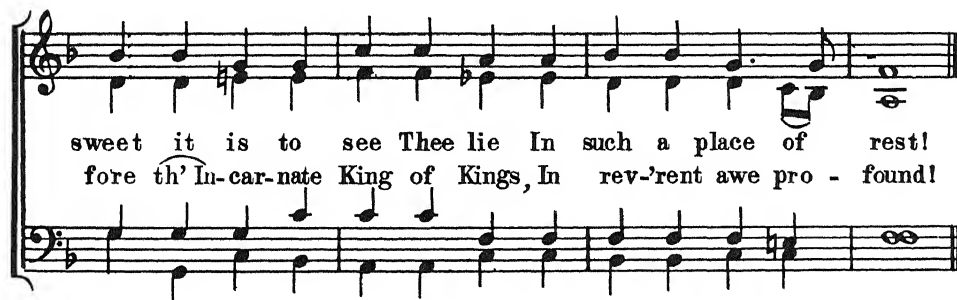
Semplice



1. Sleep, Ho - ly Babe, Up - on Thy Moth - er's
2. Sleep, Ho - ly Babe, Thine An - gels watch a -



breast! Great Lord of earth and sea and sky, How
round; All bend - ing low with fold - ed wings Be -



sweet it is to see Thee lie In such a place of rest!
fore th' In-car-nate King of Kings, In rev-'rent awe pro - found!

- | | |
|--|---|
| <p>3. Sleep, Holy Babe,
While I with Mary gaze
In joy upon that Face awhile,
Upon the loving Infant smile,
Which there divinely plays.</p> | <p>4. Sleep, Holy Babe,
O snatch Thy brief repose;
Too quickly will Thy slumbers break,
And Thou to lengthened pains awake,
That death alone shall close.</p> |
|--|---|

THE MOST HOLY NAME


O Jesus, Thou the beauty art

Jesu, decus Angelicum

Tr. Rev. E. Caswall

St. Bernard

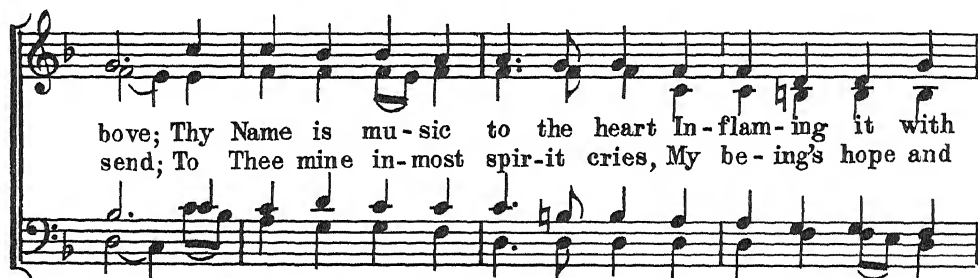
Nicola A. Montani

Andante religioso


pp

1. O Je - sus, Thou the beau - ty art Of An - gel worlds a -
2. O my sweet Je - sus, hear the sighs Which un - to Thee I

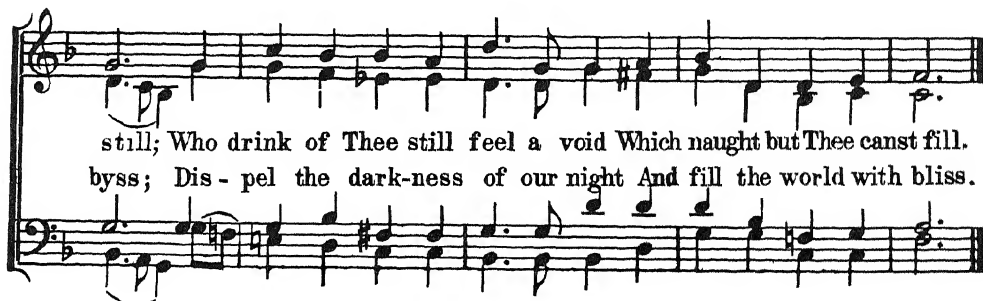
pp



bove; Thy Name is mu - sic to the heart In - flam - ing it with
send; To Thee mine in - most spir - it cries, My be - ing's hope and



love. Ce - les - tial sweet - ness un - al - loy'd Who eat Thee hun - ger
end. Stay with us Lord, and with Thy light Il - lume the soul's a -



still; Who drink of Thee still feel a void Which naught but Thee canst fill.
byss; Dis - pel the dark - ness of our night And fill the world with bliss.

To the Name that brings salvation

Tr. Dr. J. M. Neale

Processional

Nicola A. Montani

Moderato

1. To the Name that brings sal-va-tion, Hôn-or, wor-ship.
 2. Name of glad-ness, Name of pleas-ure, By this tongue in -

let us pay, Which for man-y a gen-e-ra-tion
 ef-fa-ble Name of Sweet-ness pass-ing meas-ure

Hid in God's fore-knowl-edge lay. But with ho-ly
 To the ear de-lec-ta-ble, 'Tis our safe-guard

ex-ul-ta-tion We may sing a-loud to-day.
 and our treas-ure, 'Tis our help 'gainst sin and hell.

3. 'Tis the Name for adoration,
 'Tis the Name of victory,
 'Tis the Name for meditation
 In this vale of misery,
 'Tis the Name for veneration
 By the citizens on high.

4. 'Tis the Name that whoso preaches
 Finds it music to the ear;
 Who in prayer this Name beseeches
 Sweetest comfort findeth near;
 Who its perfect wisdom reacheth
 Heavenly joy possesseth here.

THE MOST HOLY NAME

Jesus the very thought of Thee

Jesu, dulcis memoria

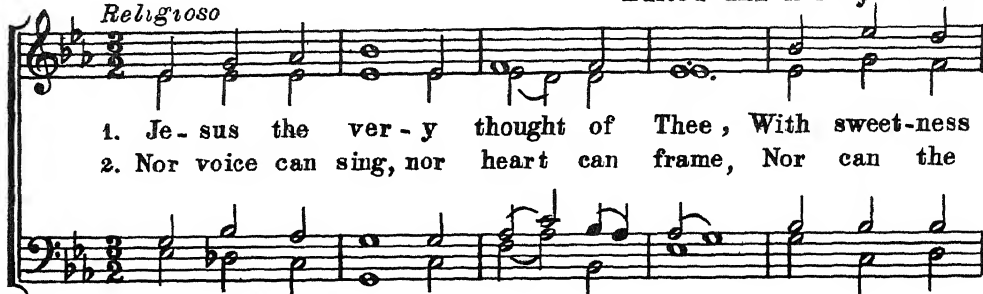
St. Bernard

Traditional Melody


Tr. Rev. E. Caswall

Edited and Arr. by N. A. M.

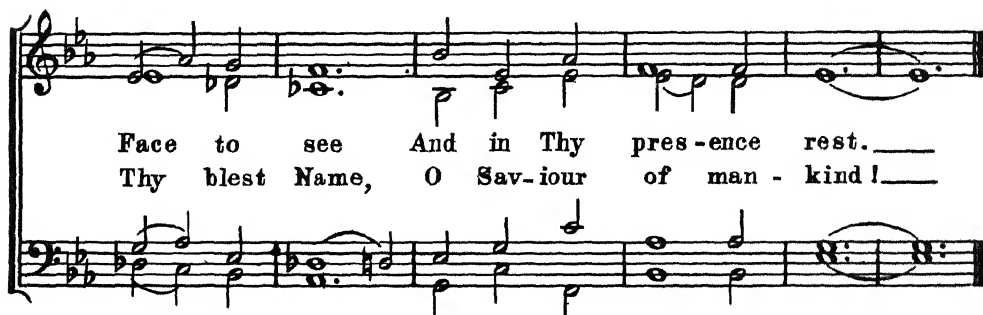
Religioso



1. Je - sus the ver - y thought of Thee, With sweet - ness
2. Nor voice can sing, nor heart can frame, Nor can the



fills my breast; — But sweet - er far Thy
mem - 'ry find — A sweet - er sound than



Face to see And in Thy pres - ence rest. —
Thy blest Name, O Sav - iour of man - kind! —

3. O Hope of every contrite heart,
O Joy of all the meek,
To those who fall, how kind Thou art,
How good to those who seek.
4. Jesus, our only joy be Thou,
As Thou our prize wilt be;
O Jesus, be our glory now
And through eternity.

LENT AND PASSIONTIDE
He Who once, in righteous vengeance

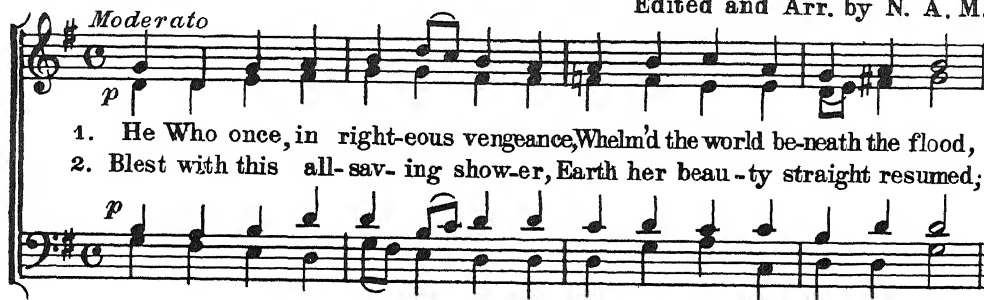
18

Ira justa conditoris
(Feast of the Precious Blood)

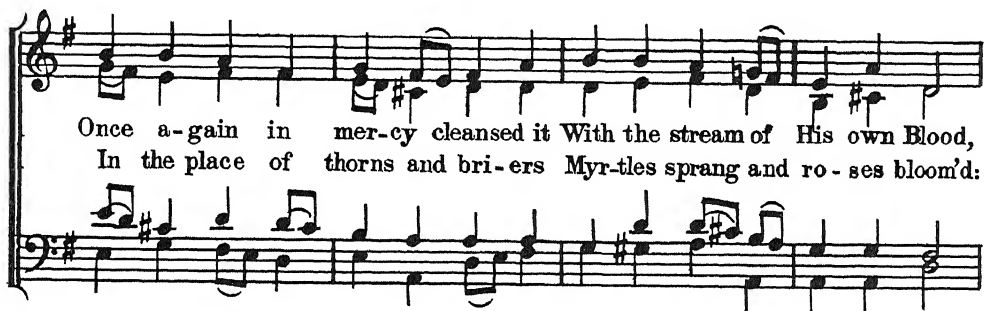
Tr. Rev. E. Caswall

J. Mohr
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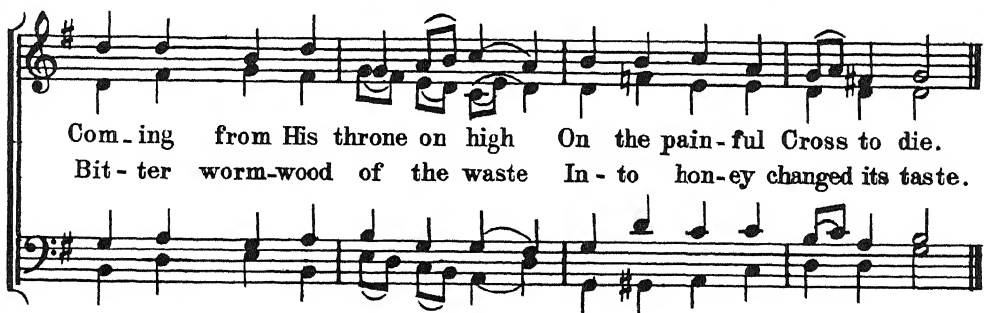
Moderato



1. He Who once, in right-eous vengeance, Whelm'd the world be-neath the flood,
2. Blest with this all-sav-ing show-er, Earth her beau-ty straight resumed;



Once a-gain in mer-cy cleansed it With the stream of His own Blood,
In the place of thorns and bri-ers Myr-tles sprang and ro-ses bloom'd:



Com-ing from His throne on high On the pain-ful Cross to die.
Bit-ter worm-wood of the waste In-to hon-ey changed its taste.

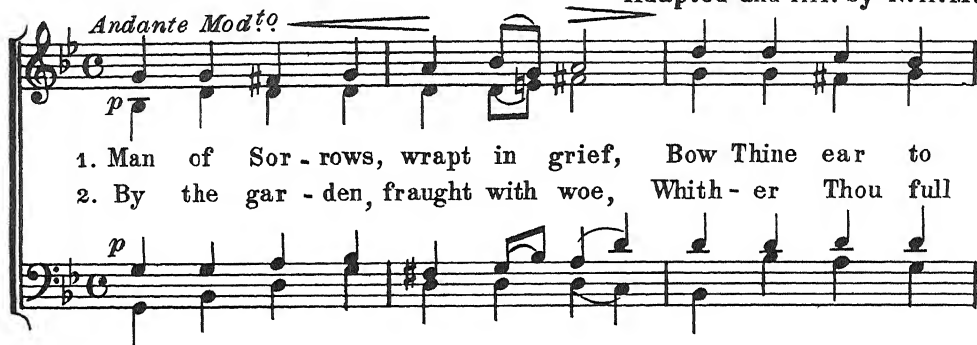
3. When before the Judge we tremble,
Conscious of His broken laws,
May this Blood, in that dread hour,
Cry aloud, and plead our cause:
Bid our guilty terrors cease,
Be our pardon and our peace.

“Man of Sorrows, wrapt in grief”

M. Bridges

From a Slovak Hymnal
Adapted and Arr. by N.A.M.

Andante Modto



1. Man of Sor - rows, wrapt in grief, Bow Thine ear to
2. By the gar - den, fraught with woe, Whith - er Thou full



our re - lief: Thou for us the path hast trod
oft wouldst go; By Thine ag - o - ny of prayer



Of the dread - ful wrath of God; Thou the cup of
In the des - o - la - tion there; By the dire and



fire hast drained Till its light a - lone re - mained.
 deep dis - tress Of that mys - t'ry fath - om - less :



Lamb of Love! we look to Thee: Hear our mourn-ful lit - a - ny.
 Lord, our tears in mer - cy see: Heark-en to our lit - a - ny.

3. By the chalice brimming o'er
 With disgrace and torment sore;
 By those lips which fain would pray
 That it might but pass away;
 By the heart which drank it dry,
 Lest a rebel race should die -
 Be Thy pity, Lord, our plea:
 Hear our solemn litany.

4. Man of Sorrows! let Thy grief
 Purchase for us our relief;
 Lord of mercy! bow Thine ear,
 Slow to anger, swift to hear;
 By the Cross's royal road
 Lead us to the throne of God,
 There for aye to sing to Thee
 Heaven's triumphant litany.

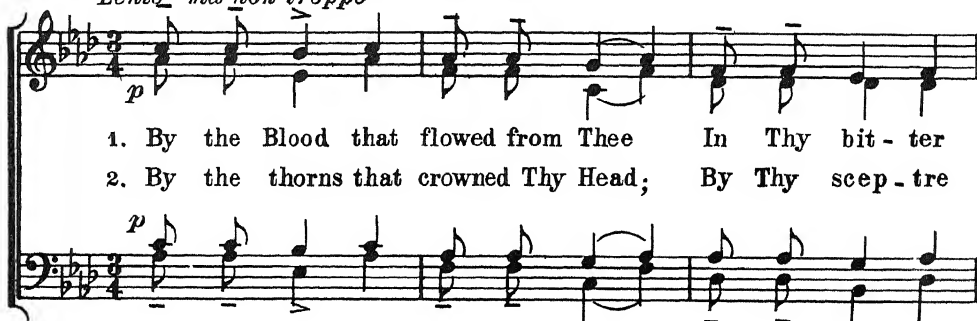
LENT AND PASSIONTIDE

By the Blood that flowed from Thee

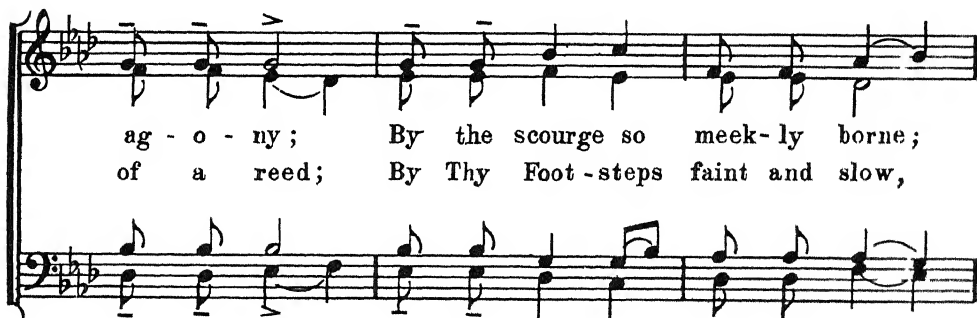
Litany of the Passion

C. M. Caddell

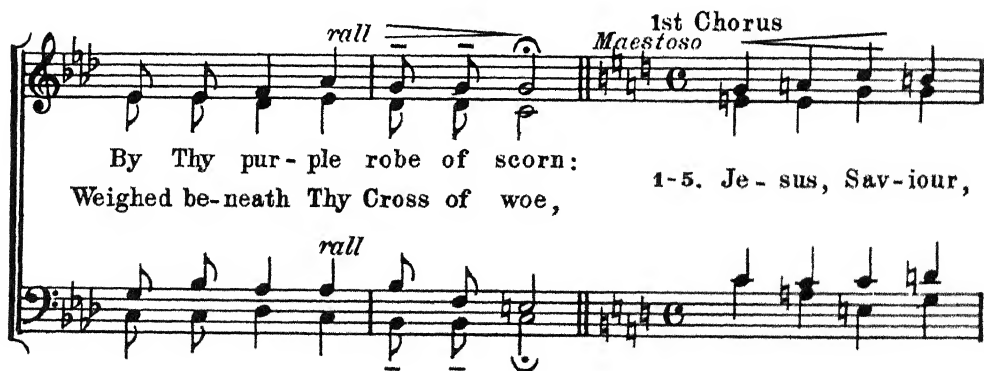
Nicola A. Montani

Lento, ma non troppo


1. By the Blood that flowed from Thee In Thy bit - ter
2. By the thorns that crowned Thy Head; By Thy scep - tre



ag - o - ny; By the scourge so meek - ly borne;
of a reed; By Thy Foot - steps faint and slow,



By Thy pur - ple robe of scorn: 1-5. Je - sus, Sav - iour,
Weighed be - neath Thy Cross of woe,

2d Chorus

hear our cry! Thou wert suf-fring once as we;

1st Chorus

Tutti

Hear the lov-ing lit-a-ny We Thy chil-dren sing to Thee.

3. By the nails and pointed spear;
By Thy people's cruel jeer;
By Thy dying prayer which rose
Begging mercy for Thy foes.

Chorus. (Jesus Saviour, etc.)

4. By the darkness thick as night
Blotting out the sun from sight;
By the cry with which in death
Thou didst yield Thy parting Breath.

Chorus.

5. By Thy weeping Mother's woe;
By the sword that pierced her through,
When, in anguish standing by,
On the Cross she saw Thee die.

Chorus.

LENT AND PASSIONTIDE

Oh come and mourn with me awhile
Jesus Crucified

Father Faber

Nicola A. Montani

Andante religioso

1. Oh come and mourn with me a - while! See,
2. Have we no tears to shed for Him, While

Ma - ry calls us to her side; Oh come and let us
sol - diers scoff and Jews de - ride? Ah! look how pa - tient-

mourn with her; Je - sus, our Love, is cru - ci - fied!
ly He hangs; Je - sus, our Love, is cru - ci - fied!

3. How fast His Hands and Feet are nailed;
His blessed Tongue with thirst is tied;
His failing eyes are blind with Blood;
Jesus, our Love, is crucified!

4. Seven times He spoke, seven words of love,
And all three hours His silence cried
For mercy on the souls of men;
Jesus, our Love, is crucified!

5. Death came, and Jesus meekly bowed;
His failing eyes he strove to guide
With mindful love to Mary's face,
Jesus, our Love, is crucified!

6. Come take thy stand beneath the Cross
And let the Blood from out that Side
Fall gently on thee, drop by drop,
Jesus, our Love, is crucified!

LENT AND PASSIONTIDE

O Sacred Head, surrounded

„O Haupt voll Blut und Wunden“

22

St. Bernard of Clairvaux (1091-1153)

Melody by H. L. Hassler (1600)
Adaptation as given by J. S. Bach
in his "St. Matthew's Passion"

Largo

1. O Sa - cred Head, sur - round - ed, By crown of piercing thorn! O
2. I see Thy strength and vig - or All fad - ing in the strife, And

bleed - ing Head, so wound - ed, Re - viled and put to scorn! Death's
death, with cru - el rig - or, Be - reav - ing Thee of life; O

pal - lid hue comes o'er Thee, The glow of life de - cays, Yet
ag - o - ny and dy - ing! O love to sin - ners free! Je -

allarg.

an - gel hosts a - dore Thee, And trem - ble as they gaze.
sus, all grace sup - ply - ing, O turn Thy face on me!

3. In this Thy bitter passion,
Good Shepherd, think of me,
With Thy most sweet compassion,
Unworthy though I be;
Beneath Thy Cross abiding,
Forever would I rest,
In Thy dear love confiding,
And with Thy presence blest.

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LENT AND PASSIONTIDE

At the Cross her station keeping

Stabat Mater

Jacopone da Todi. XIV Cent.

Traditional Melody[★] from the
Maintzisch Gesangbuch 1661
Harmonized by N. A. M.

Not too slow

1. At the Cross her sta-tion keep-ing, Stood the mourn-ful
2. Through her heart, His sor-row shar-ing, All His bit-ter

Moth-er, weep-ing, Close to Je-sus to the last. A - men.
an-guish bear-ing, Now at length the sword has passed.

3. O that blessed one, grief-laden,
Blessed Mother, Blessed Maiden,
Mother of the All-blest one.
4. How she stood in desolation
Upward gazing on the passion
Of that deathless, dying Son.
5. Who could see, from tears refraining,
Christ's dear Mother uncomplaining
In so great a sorrow bowed?
6. Who, unmoved, behold her languish
Underneath His Cross of anguish,
'Mid the fierce, un pitying crowd?
7. For His people's sins th[^]All-Holy
She beheld, a Victim lowly,
Bleed in torments, bleed and die.
8. Saw her well-beloved taken,
Saw her Child in death forsaken,
Heard His last expiring cry.

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★ This is the Authentic Melody. There is a similar tune in vogue in certain parts of the U S A and Canada. The spurious melody is unknown in Catholic countries. Ed.

9. Fount of love and sacred sorrow,
Mother! may my spirit borrow
Sadness from thy holy woe.
10. May my spirit burn within me,
Love my God, and great love win me
Grace to please Him here below.
11. Those five Wounds on Jesus smitten,
Mother, in my heart be written,
Deep as in thine own they be.
12. Thou, my Saviour's Cross who bearest,
Thou, Thy Son's rebuke who sharest,
Let me share them both with thee.
13. In the Passion of my Maker
Be my sinful soul partaker,
Weep till death, and weep with thee.
14. Mine with thee be that sad station,
There to watch the great Salvation,
Wrought upon th' atoning Tree.
15. Virgin thou of Virgins fairest,
May the bitter woe thou sharest
Make on me impression deep.
16. Thus Christ's dying may I carry,
With Him in His Passion tarry,
And His Wounds in mem'ry keep.
17. May His Wounds transfix me wholly,
May His Cross and Life Blood holy
Mortify my heart and mind:
18. Thus inflamed with pure affection,
In the Virgin's Son protection
May I at the judgment find.
19. When in death my limbs are failing,
Let Thy Mother's prayer prevailing
Lift me, Jesus, to Thy throne;
20. To my parting soul be given
Entrance through the gate of Heaven,
There confess me for Thine own. Amen.

I see my Jesus crucified

Nicola A. Montani

Devoto

1. I see my Je - sus cru - ci - fied, His
 2. Those cru - el nails, I drove them in, Each

wound - ed hands and feet and side, His sa - cred flesh all
 time I pierced Him with my sin; That crown of thorns 'twas

rent and torn, His blood - y crown of sharp - est thorn.
 I who wove, When I de - spised His gra - cious love.

3. Then to those feet I'll venture near,
 And wash them with a contrite tear,
 And every bleeding wound I see,
 I'll think He bore them all for me.
4. Deep graven on my sinful heart,
 Oh, never may that form depart,
 That with me always may abide
 The thought of Jesus crucified.

O'erwhelmed in depths of woe

Tr. Rev E Caswall

Sævo dolorum turbine

Nicola A. Montani

Moderato

mf

1. O'er - whelmed in depths of woe, — Up - on the
2. See! how the nails those Hands — And Feet so

mf

Tree of scorn — Hangs the Re - deem - er
ten - der rend; — See! down His Face, and

of man - kind, With rack - ing an - guish torn. —
Neck, and Breast, His sa - cred Blood de - scend. —

Ped.

3. Hark! with what awful cry,
His Spirit takes its flight;
That cry, it smote His Mother's heart
And wrapt her soul in night.

4. Come, fall before His Cross,
Who shed for us His Blood;
Who died, the Victim of pure love,
To make us sons of God.

5. Jesu! all praise to Thee,
Our joy and endless rest;
Be Thou our Guide while pilgrims here,
Our Crown amid the blest.

All glory, laud, and honor

From the Latin of St. Theodulph Gloria, laus et honor

by Dr. J. M. Neale

M. Haydn

Maestoso con spirito

Adapted, Edited and Arr. by N. A. M.

1. All glo - ry, laud, and hon - or To Thee, Re - deem - er, King, To
 2. Thou art the King of Is - rael, Thou Da - vid's roy - al Son, Who

Whom the lips of chil - dren Made sweet ho - san - nas ring.
 in the Lord's name com - est The King and bless - ed One. 1-6. All

Re -
 fraim

glo - ry, laud, and hon - or, To Thee Re - deem - er, King, To

Whom the lips of chil - dren Made sweet ho - san - nas ring.

3. The company of angels
 Are praising Thee on high,
 And mortal men and all things
 Created make reply.
 Refrain.

4. The people of the Hebrews
 With palms before Thee went;
 Our praise and prayer and anthems
 Before Thee we present.
 Refrain.

5. To Thee before Thy Passion
 They sang their hymns of praise;
 To Thee now high exalted
 Our melody we raise.
 Refrain.

6. Thou didst accept their praises,
 Accept the prayers we bring,
 Who in all good delightest,
 Thou good and gracious King.
 Refrain.

EASTERTIDE

27

Jesus Christ is risen to-day

Translated by the
Rev. J. O'Connor

Processional

Surrexit Christus hodie

Nicola A. Montani

Joyously Solo Voices

Chorus

mf 1 Je - sus Christ is ris'n to - day! *ff* Al - le - lu - ia!
2. See the ho - ly wom - en come, Al - le - lu - ia!

Solo Voices

Chorus

mf Sin - ners, wipe your tears a - way! *f* Al - le - lu - ia!
Bear - ing spi - ces to the tomb; Al - le - lu - ia!

Solo Voices

Chorus

He Whose death up - on the Cross *f* Al - le - lu - ia!
Hear the white-clad An - gels voice Al - le - lu - ia!

Solo Voices

Chorus

Sav - eth us from end - less loss. *f* Al - le - lu - ia!
Bid the u - ni - verse re - joice! Al - le - lu - ia!

3. God tell all his brethren dear, *All hui!* 4. Glory, Jesus, be to Thee! *All hui!*
"He is ris'n, He is not here! *All hui!* Thine own might hath set Thee free. *All hui!*
Seek Him not among the dead; *All hui!* Come, for primal joy restored, *All hui!*
He is risen, as He said!" *All hui!* Let us bless our Paschal Lord! *All hui!*

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EASTERTIDE

Ye sons and daughters of the Lord (No. 1)

O Filii et filiae

Jean Tisserand (1494)
Tr. Rev. E. Caswall

Processional

Traditional Melody from
"Airs sur les Hymnes sacres,
Odes et Noels" (Paris 1623)
Edited and Arr. by N.A.M.

Mupestoso

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

mf

1. Ye sons and daugh-ters of the Lord! The King of glo - ry,
2. All in the ear - ly morn-ing grey Went ho - ly wom - en

mf

King a - dored, This day Him - self from death re - stored. Al -
on their way, To see the tomb where Je - sus lay. Al -

Refrain

le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

rit.

3. Of spices pure a precious store
In their pure hands those women bore,
To anoint the Sacred Body o'er. Alleluia!
Alleluia! Alleluia! Alleluia!
4. Then straightway One in white they see,
Who saith, "Ye seek the Lord; but He
Is ris'n, and gone to Galilee." Alleluia!
Alleluia! Alleluia! Alleluia!
5. This told they Peter, told they John,
Who forthwith to the tomb are gone;
But Peter is by John outrun. Alleluia!
Alleluia! Alleluia! Alleluia!
6. That selfsame night, while out of fear
The doors were shut, their Lord most dear
To His Apostles did appear. Alleluia!
Alleluia! Alleluia! Alleluia!
7. But Thomas when of this he heard,
Was doubtful of his brethren's word;
Wherefore again there comes the Lord. Alleluia!
Alleluia! Alleluia! Alleluia!
8. "Thomas, behold My Side," saith He;
"My Hands, My Feet, My Body see,
And doubt not, but believe in Me." Alleluia!
Alleluia! Alleluia! Alleluia!
9. When Thomas saw that wounded Side,
The truth no longer he denied;
"Thou art my Lord and God," he cried. Alleluia!
Alleluia! Alleluia! Alleluia!
10. Oh, blest are they who have not seen
Their Lord, and yet believe in Him:
Eternal life awaiteth them. Alleluia!
Alleluia! Alleluia! Alleluia!
11. Now let us praise the Lord most high,
And strive His Name to magnify
On this great day, through earth and sky: Alleluia!
Alleluia! Alleluia! Alleluia!
12. Whose mercy ever runneth o'er,
Whom men and Angel Hosts adore,
To Him be glory ever more. Alleluia!
Alleluia! Alleluia! Alleluia!

EASTERTIDE

Ye sons and daughters of the Lord (No. 2)

O filii et filiae

Jean Tisserand (died 1492)
Tr. Rev. E. Caswall

Melody taken from the Gloria of
the Magnificat tertii toni by
Giovanni Pierluigi da Palestrina

Chorus

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Solo Voices or Chanters

1. Ye sons and daugh - ters of the Lord! The King of
2. All in the ear - ly morn - ing grey Went ho - ly

glo - ry, King a - dored, This day Him - self from
wom - en on their way, To see the tomb where

death re - stored.
Je - sus lay. Al - le - lu - ia!

NOTE: Additional stanzas given in previous hymn.

Now at the Lamb's high royal feast

Ad regias Agni dapes

Tr. Rev. E. Caswall

Nicola A. Montani

Allegro moderato

1. Now at the Lamb's high roy-al feast, In robes of saint-ly white, we sing, Thro'
 2. And as th'a-veng-ing An-gel pass'd Of old the blood-be-sprin-kled door; As
 the Red Sea in safe-ty brought By Je-sus our im-mor-tal King. O
 the cleft sea a pas-sage gave, Then closed to whelm th'E-gyp-tians o'er; So
 depth of love! for us He drains The chal-ice of His ag-o-ny: For
 Christ, our Pas-chal Sac-ri-fice, Has brought us safe all per-ils thro', While
 us a Vic-tim on the Cross He meek-ly lays Him down to die.
 for un-leav- en'd bread He asks, But heart sin-cere and pur- pose true.

3. Hail, purest Victim Heav'n could find
 The powers of Hell to overthrow!
 Who didst the bonds of Death unbind;
 Who dost the prize of Life bestow.
 Hail, victor Christ! hail, risen King!
 To Thee alone belongs the crown;
 Who hast the heavenly gates unbarred,
 And cast the Prince of darkness down.

4. O Jesus! from the death of sin
 Keep us, we pray; so shalt Thou be
 The everlasting Paschal joy
 Of all the souls new-born in Thee:
 To God the Father, with the Son
 Who from the grave immortal rose,
 And Thee, O Paraclete be praise,
 While age on endless ages flows.

EASTERTIDE

Christ the Lord is risen today

Victimae Paschali Laudes

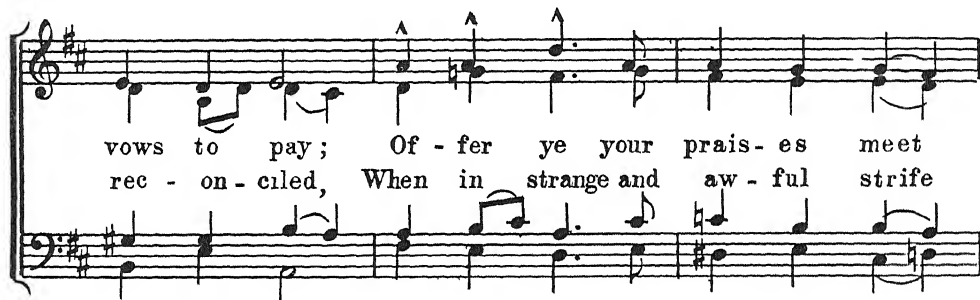
Translated by Miss Leeson

Nicola A. Montani

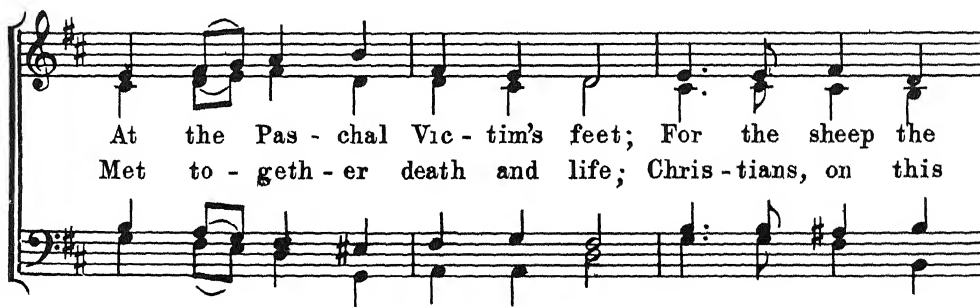
Allegro Modto



1. Christ the Lord is ris'n to - day: Chris - tians, haste your
 2. Christ the Vic - tim un - de - filed, Man to God hath



vows to pay; Of - fer ye your prais - es meet
 rec - on - ciled, When in strange and aw - ful strife



At the Pas - chal Vic - tim's feet; For the sheep the
 Met to - geth - er death and life; Chris - tians, on this

Lamb hath bled, Sin - less in the sin - ner's stead,
hap - py day Haste with joy your vows to pay;

ff Christ the Lord is ris'n on high: Now he lives, no more to die.
Christ the Lord is ris'n on high: Now he lives, no more to die.
ff

3. Say, O wond'ring Mary, say,
What thou sawest on thy way,
"I beheld, where Christ had lain,
Empty tomb and angels twain;
I beheld the glory bright
Of the rising Lord of light:
Christ my hope is ris'n again;
Now He lives, and lives to reign?"
4. Christ, Who once for sinners bled,
Now the first-born from the dead,
Thron'd in endless might and power,
Lives and reigns for evermore.
Hail, eternal hope on high!
Hail, Thou King of victory!
Hail, Thou Prince of life ador'd!
Help and save us, gracious Lord!

Lift up, ye princes of the sky

Ps. xxiii

Translated by Father Aylward

From a Slovak Hymnal
Adapted and Arr. by N. A. M.*With animation*

1. Lift up, ye princ - es of the sky, Lift
2. The Lord of strength and match - less might, The

up your por - tals, lift them high; And you, ye
Lord all - con - qu'ring in the fight, Lift, lift your

ev - er - last - ing gates, Back on your gold - en
por - tals, lift them high, Ye princ - es of the

hing - es fly: For lo, the King of glo - ry waits To
con - quered sky; And you, ye ev - er - last - ing gates, Back

en - ter in vic - to - rious - ly. Who is this King of
on your gold - en hin - ges fly: For lo, the King of

glo - ry? Tell, O ye who sing His praise so well.
glo - ry waits, The Lord of hosts, the Lord most high.

O Thou pure light of souls that love

Salutis humanæ Sator

Translated by Father Caswall

From a Slovak Hymnal
Edited and Arr. by N. A. M.

Moderato assai

1. O Thou pure light of souls that love, True joy of
 2. What won-drous pit - y Thee o'er - came To make our

ev - 'ry hu - man breast, Sow - er of life's im -
 guilt - y load Thine own, And sin - less suf - fer

mor - tal seed, Our Mak - er, and Re - deem - er blest!
 death and shame, For our trans - gres - sions to a - tone!

3. Thou, bursting Hades open wide,
 Didst all the captive souls unchain;
 And thence to Thy dread Father's side
 With glorious pomp ascend again.
4. O still may pity Thee compel
 To heal the wounds of which we die;
 And take us in Thy light to dwell,
 Who for Thy blissful Presence sigh.
5. Be Thou our guide, be Thou our goal;
 Be Thou our pathway to the skies;
 Our joy when sorrow fills the soul;
 In death our everlasting prize.

PENTECOST

Holy Spirit, Lord of Light

Processional

34

Tr. Rev E. Caswall

S. Webbe (1740-1816)

Adapted and Arr. by N.A.M.

Marcato

p

1. Ho - ly Spir - it, Lord of light, From the clear ce -
 2. Thou, of all con - sol - ers best, Thou, the soul's de -

p

les - tial height, Thy pure beam - ing ra - diance give.
 light - some guest, Dost re - fresh - ing peace be - stow:

Come, Thou Fa - ther of the poor, Come with treas - ures
 Thou in toil art com - fort sweet: Pleas - ant cool - ness

which en - dure; Come Thou Light of all that live.
 in the heat; Sol - ace in the midst of woe.

3. Light immortal, Light divine,
 Visit Thou these hearts of Thine,
 And our inmost being fill:
 If Thou take Thy grace away,
 Nothing pure in man will stay;
 All his good is turned to ill.

4. Thou, on those who evermore
 Thee confess and Thee adore,
 In Thy sevenfold gifts descend:
 Give them comfort when they die;
 Give them life with Thee on high;
 Give them joys that never end.

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45

Come Holy Ghost, Creator Come

Veni Creator Spiritus

Translated by Dryden

W. A. Mozart

Arr. from the figured bass by N.A.M.

Melody "O Gottes Lamm" Koch Verz. No 343

Moderato

1. Come, Ho - ly Ghost, Cre - a - tor, come From Thy bright
 2. Thou Who art sev'n - fold in Thy grace, Fin - ger of

heav'n - ly throne, — Come, take pos - ses - sion
 God's right hand; — His prom - ise teach - ing

of our souls, And make them all Thy own. —
 lit - tle ones To speak and un - der - stand; —

Thou Who art called the Par - a - clete, Best
O, guide our minds with Thy bless'd light With

gift of God a - bove, The liv - ing
love our hearts in - flame; And with Thy

spring, the liv - ing fire, Sweet unc - tion and true love.
strength, which ne'er de - cays, Con - firm our mor - tal frame.

3. Through Thee may we the Father know,
Through Thee th'Eternal Son,
And Thee, the Spirit of them both,
Thrice-blessed Three in One.
All Glory to the Father be,
With His co-equal Son;
The same to Thee, great Paraclete,
While endless ages run.

O Come, Creator Spirit! Come

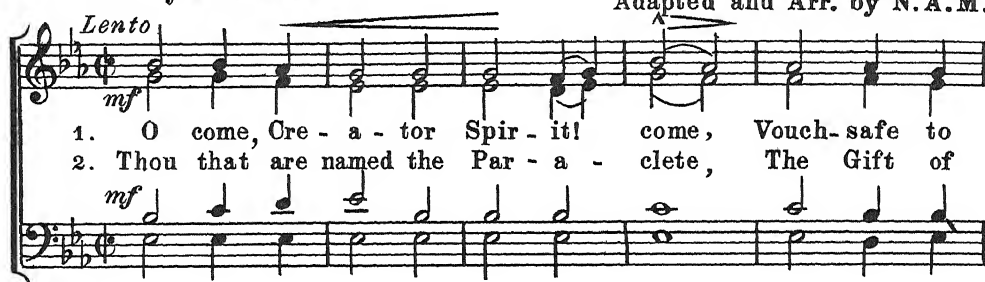
Veni Creator Spiritus

K. Kurpinski

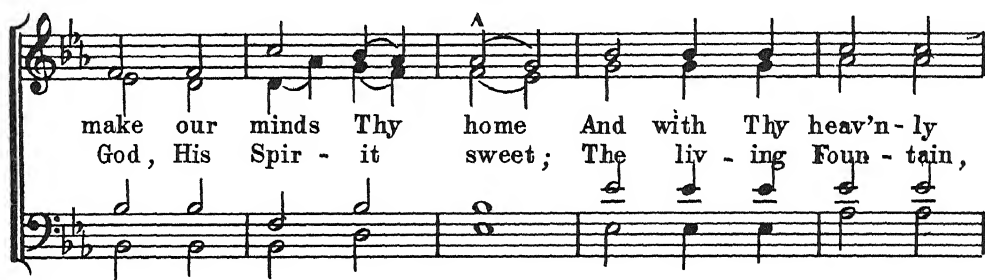
Translated by Father Faber

Adapted and Arr. by N.A.M.

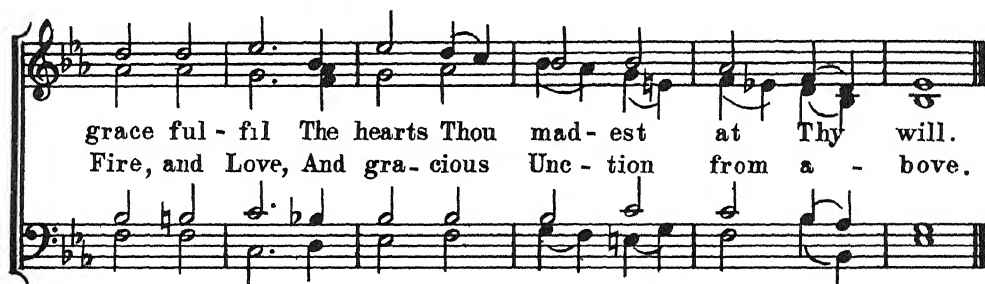
Lento



1. O come, Cre - a - tor Spir - it! come, Vouch - safe to
2. Thou that are named the Par - a - clete, The Gift of



make our minds Thy home And with Thy heav'n - ly
God, His Spir - it sweet; The liv - ing Foun - tain,



grace ful - fil The hearts Thou mad - est at Thy will.
Fire, and Love, And gra - cious Unc - tion from a - bove.

3. The sevenfold grace Thou dost expand,
O Finger of the Father's Hand;
True promise of the Father, rich
In gifts of tongues and various speech.
4. To God the Father let us raise
And to His only Son, our praise;
Praise to the Holy Spirit be
Now, and for all eternity.

PENTECOST

Spirit of Grace and Union

Qui procedis ab utroque

37

Adam of St. Victor

Nicola A. Montani

Moderato

1. Spir - it of grace and U - nion! Who from the Fa - ther
2. The Fa - ther and the Son through Thee Are linked in per - fect

and the Son Dost e - qual - ly pro - ceed. _____
u - ni - ty, And ev - er - last - ing love; _____

In - flame our hearts with ho - ly fire Our lips with el - o -
In - ef - fa - bly Thou dost per - vade All na - ture; and Thy -

quence in - spire, And strength - en us in need.
self un - sway'd The whole cre - a - tion move.

3. O inexhaustive Fount of light!

How doth Thy radiance put to flight
The darkness of the mind!

The pure are only pure through Thee;
Thou only dost the guilty free,
And cheer with light the blind.

4. Lord of all sanctity and might!

Immense, immortal, infinite!
The life of earth and Heav'n!

Be, through eternal length of days,
All honor, glory, blessing, praise,
And adoration giv'n!

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THE HOLY TRINITY

O God of loveliness

O Bello Dio del Paradiso

St. Alfonso Liguori

Translated by
Rev. E. Vaughan, C. SS. R.

This setting of the text "O God of Loveliness" is the first to be made in connection with the melody "Schönster Herr Jesu." The traditional tune has been modified by N.A. Montani to agree with the text. The harmonization and adaptation are copyrighted.

Andante Maestoso

1. O God of love-ly-ness, O Lord of Heav'n a-bove,
2. Thou art blest Three in One, Yet un-di-vi-ded still;

How worth-y to pos-sess My heart's de-vot-ed love!
Thou art that One a-lone Whose love my heart can fill.

mf So sweet Thy Coun-te-nance, So gra-cious to be-hold,
mf The heav'n's and earth be-low, Were fash-ioned by Thy Word;

That one, one on-ly glance To me were bliss un-told.
How a-mia-ble art Thou, My ev-er-dear-est Lord!

3. To think Thou art my God,—
O thought for ever blest!
My heart has overflowed
With joy within my breast.
My soul so full of bliss
Is plunged as in a sea,
Deep in the sweet abyss
Of holy charity.

4. O loveliness supreme,
And Beauty infinite;
O ever-flowing Stream,
And Ocean of delight;
O Life by which I live,
My truest life above,
To Thee alone I give
My undivided love.

THE HOLY TRINITY

Holy God, we praise Thy Name

Te Deum Laudamus

39

Translated by Rev. Clarence Walworth
(1820-1900)

Melody from the
"Katholisches Gesangbuch" (1775)
ED. & ARR. BY N. A. M.

Maestoso

1. Ho - ly God, we praise Thy Name, Lord of all, we
2. Hark! the loud ce - les - tial hymn, An - gel choirs a -

(Thy scep-tre ac-claim,)

bow be-fore Thee; All on earth Thy scep - tre claim,
bove are rais - ing! Cher - u - bim and Ser - a - phim

(Bound-less is,)

All in Heav'n a - bove a - dore Thee, In - fi - nite Thy
In un - ceas - ing cho - rus prais-ing; Fill the Heav'ns with

vast do - main, — Ev - er - last - ing is Thy reign.
sweet ac - cord: — Ho - ly, ho - ly, ho - ly Lord!

3. Holy Father, Holy Son,
Holy Spirit, Three we name Thee,
While in essence only One,
Undivided God we claim Thee:
And adoring bend the knee,
While we own the mystery.

THE HOLY TRINITY

Full of glory, full of wonders

Father Faber

Processional

Nicola A. Montani

Allegro moderato

mf 1. Full of glo - ry, full of won - ders, *f* Maj - es - ty Di - vine!

mf 2. Time - less, space - less, sin - gle, lone - ly, Yet sub - lime - ly Three,

'Mid Thine ev - er - last - ing thun - ders How Thy light - nings shine!
Thou art grand - ly, al - ways, on - ly God in U - ni - ty!

mf Shore - less O - cean! who shall sound Thee? Thine own e - ter - ni -
Lone in gran - deur, lone in glo - ry, Who shall tell Thy

f ty is round Thee, Maj - es - ty Di - vine! *f* Maj - es - ty Di - vine!
f won - drous sto - ry, Aw - ful Tri - ni - ty? *mf* Aw - ful Tri - ni - ty?

3. Splendors upon splendors beaming
Change and intertwine!
Glories over glories streaming
All translucent shine!
Blessings, praises, adorations
Greet Thee from the trembling nations
Majesty Divine!
Majesty Divine!

OUR BLESSED LORD

I need Thee, Precious Jesus

41

(Communion Hymn)

Based on a Slovak Melody

Adapted and Arr. by N.A.M.

For additional Communion Hymns see Nos. 44, 47, 49, 51, 53, 54, 122

With devotion

The musical score is written for voice and piano. It consists of four systems of music. The first system begins with a piano (*p*) dynamic and includes the instruction *With devotion*. The melody is in G major (one sharp) and 4/4 time. The lyrics for the first two verses are: "1. I need Thee, pre-cious Je-sus, I need a friend like Thee; A 2. I need Thy Blood, sweet Je-sus, To wash each sin-ful stain: To friend to soothe and sym-pa-thize, A friend to care for me. I cleanse this sin-ful soul of mine, And make it pure a-gain. I need Thy Heart, sweet Je-sus, To feel each anx-ious care; I need Thy Wounds, sweet Je-sus, To fly from per-ils near, To long to tell my ev-'ry want, And all my sor-rows share. shel-ter in these hal-lowed clefts, From ev-'ry doubt and fear." The score includes various musical notations such as slurs, ties, and dynamic markings like *pp* and *rit* (ritardando).

3. I need Thee, sweetest Jesus,
 In Thy Sacrament of Love;
 To nourish this poor soul of mine,
 With the treasures of Thy Love.
 I'll need Thee, sweetest Jesus,
 When death's dread hour draws nigh,
 To hide me in Thy Sacred Heart,
 Till wafted safe on high.

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OUR BLESSED LORD

When morning gilds the skies

(May Jesus Christ be praised)

Processional

Translated by Father Caswall

Traditional Melody (1678)

Adapted and Arr. by N.A.M.

Moderato (Solo Voices *ad lib.*)

p

1. When morn - ing gilds the skies, My
2. The sa - cred min - ster bell, It

p

Chorus

heart a - wak - ing cries: May Je - sus Christ be
peals o'er hill and dell: May Je - sus Christ be

p

Solo Voices

p

praised! A - like at work and prayer: To
praised! Oh! hark to what it sings: As

p

Je - sus I re - pair: *f* May Je - sus Christ be
 joy - ous - ly it rings: May Je - sus Christ be

Chorus

praised! *ff* May Je - sus Christ be praised!
 praised! May Je - sus Christ be praised!

3. To Thee, my God above,
 I cry with glowing love:
 May Jesus Christ be praised!
 The fairest graces spring
 In hearts that ever sing:
 ||: May Jesus Christ be praised! :||

4. To God the Word on high,
 The host of angels cry:
 May Jesus Christ be praised!
 Let mortals, too, upraise
 Their voice in hymns of praise:
 ||: May Jesus Christ be praised! :||

5. Let earth's wide circle round
 In joyful notes resound:
 May Jesus Christ be praised!
 Let air, and sea, and sky,
 From depth to height reply:
 ||: May Jesus Christ be praised! :||

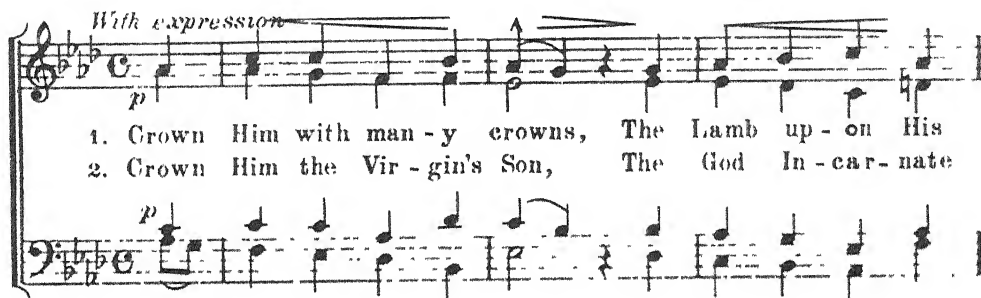
6. Be this, while life is mine,
 My canticle divine:
 May Jesus Christ be praised!
 Be this th' eternal song,
 Through all the ages on:
 ||: May Jesus Christ be praised! :||

OUR BLESSED LORD
Crown Him with many Crowns
Processional

Matthew Bridges

Nicola A. Montani

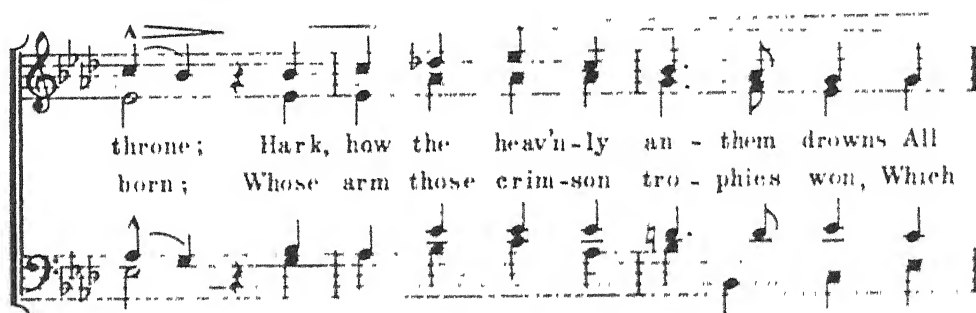
With expression



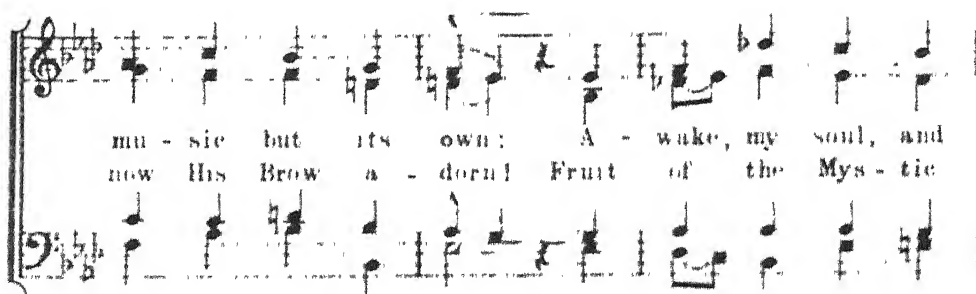
p

1. Crown Him with man - y crowns, The Lamb up - on His
2. Crown Him the Vir - gin's Son, The God In - car - nate

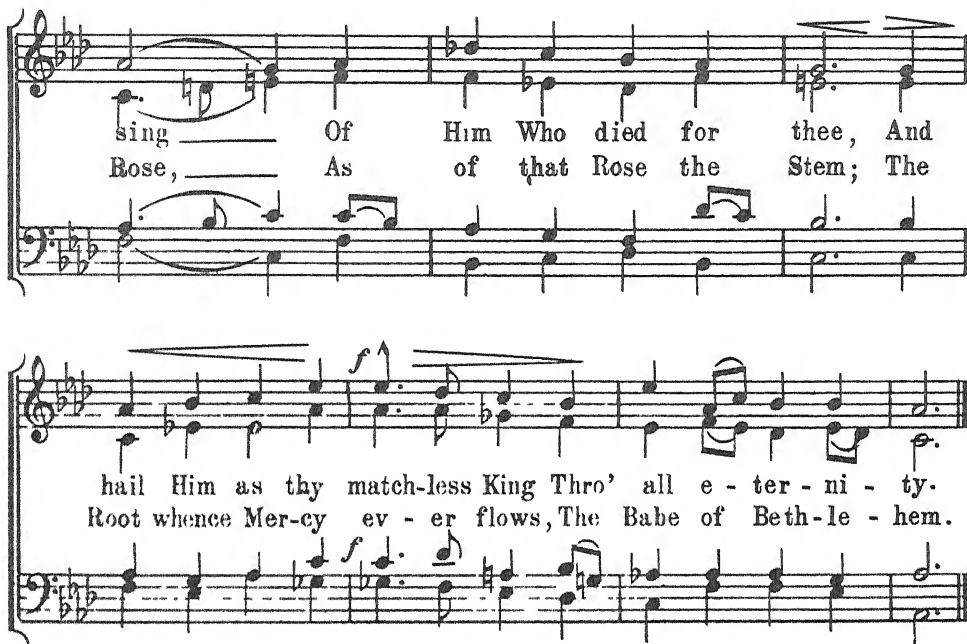
p



throne; Hark, how the heav'n - ly an - them drowns All
horn; Whose arm those crim - son tro - phies won, Which



mu - sic but its own; A - wake, my soul, and
now His Brow a - dorn! Fruit of the Mys - tic



sing Of Him Who died for thee, And
Rose, As of that Rose the Stem; The

hail Him as thy match-less King Thro' all e - ter - ni - ty.
Root whence Mer-cy ev - er flows, The Babe of Beth-le - hem.

3. Crown Him the Lord of Love:

Behold His Hands and Side,
Rich Wounds, yet visible above
In beauty glorified;
No Angel in the sky
Can fully bear that sight,
But downward bends his burning eye
At mysteries so bright.

4. Crown Him the Lord of peace,

Whose power a sceptre sways
From pole to pole, that wars may cease,
Absorbed in prayer and praise:
His reign shall know no end,
And round His pierced Feet
Fair flowers of Paradise extend
Their fragrance ever sweet.

5. Crown Him the Lord of heaven,

One with the Father known,
And the blest Spirit through Him given
From yonder Triune throne:
All hail, Redeemer, hail!
For Thou hast died for me;
Thy praise shall never, never fail
Throughout eternity.

OUR BLESSED LORD

Jesus, Lord, be Thou mine own

Mondo, più per me non sei

St. Alphonsus

Communion Hymn

Don Lorenzo Perosi

Tr. Rev. E. Vaughan, C.S.S.R.

Text Adaptation and Arr. by N.A.M.

Moderato



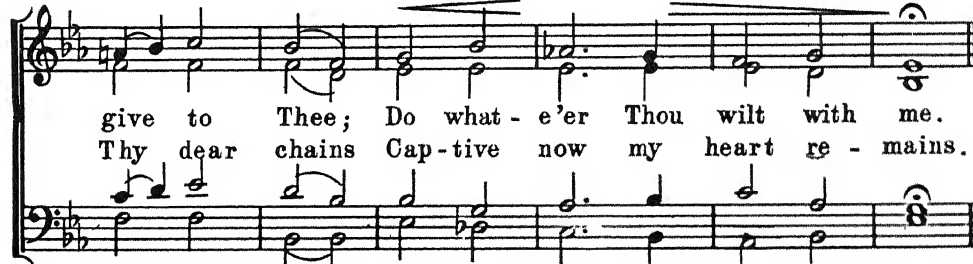
p

1. Je - sus Lord, be Thou mine own; Thee I
2. Life with - out Thy Love would be Death, O

p



long for, Thee a - lone; All my - self I
Sov'r - eign Good, to me; Bound and held by



give to Thee; Do what - e'er Thou wilt with me.
Thy dear chains Cap-tive now my heart re - mains.

3. Thou, O God, my heart inflame,
Give that love which Thou dost claim;
Payment I will ask for none;
Love demands but love alone.

4. God of beauty, Lord of Light,
Thy good will is my delight;
Now henceforth Thy will divine
Ever shall in all be mine.

OUR BLESSED LORD
Loving Shepherd of Thy sheep
The Good Shepherd

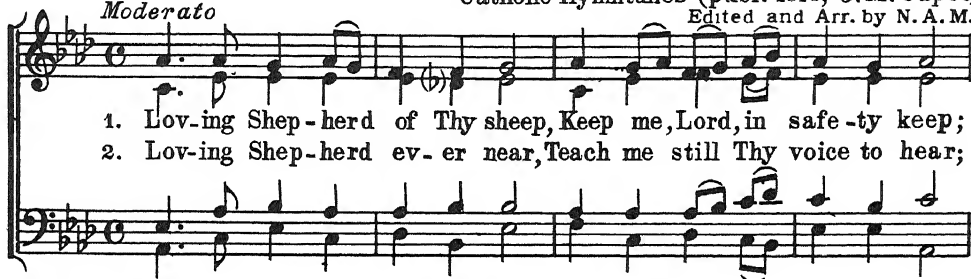
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Miss J. E. Leeson (1807-1882)

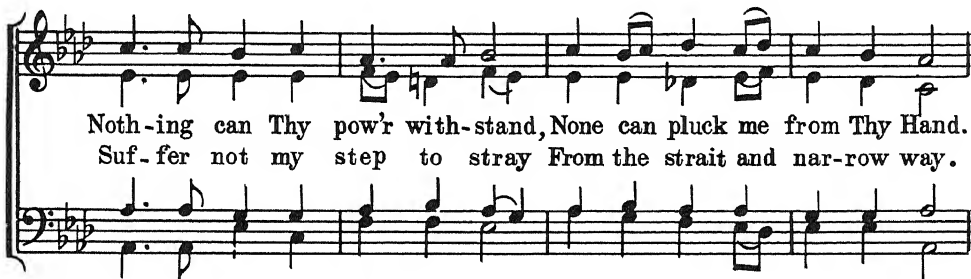
Processional
Pastor Amans

Adaptation of a Litany Melody from
Catholic Hymntunes (publ. 1819; J. M. Capes)
Edited and Arr. by N. A. M.

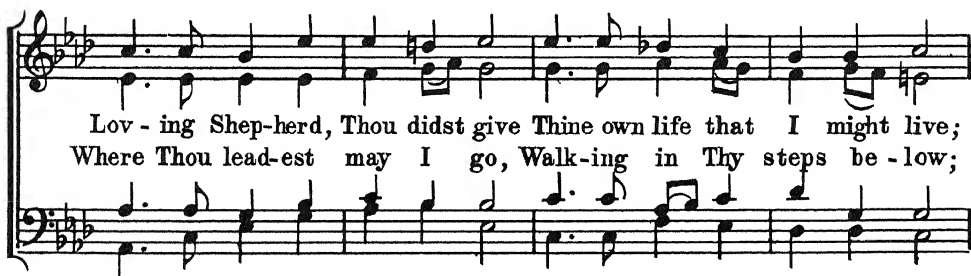
Moderato



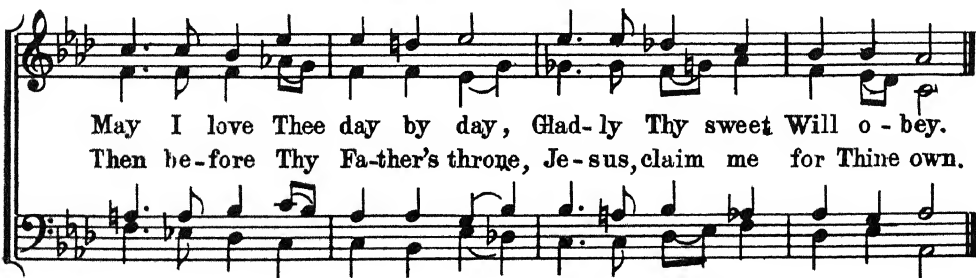
1. Lov-ing Shep-herd of Thy sheep, Keep me, Lord, in safe-ty keep;
2. Lov-ing Shep-herd ev-er near, Teach me still Thy voice to hear;



Noth-ing can Thy pow'r with-stand, None can pluck me from Thy Hand.
Suf-fer not my step to stray From the strait and nar-row way.



Lov-ing Shep-herd, Thou didst give Thine own life that I might live;
Where Thou lead-est may I go, Walk-ing in Thy steps be-low;



May I love Thee day by day, Glad-ly Thy sweet Will o-bey.
Then be-fore Thy Fa-ther's throne, Je-sus, claim me for Thine own.

THE BLESSED SACRAMENT

The Very Angels' Bread

Panis Angelicus

Tr. by Rt. Rev. Msgr. H. T. Henry Litt. D.

P. Meurers

Slowly

1. The ver-y An-gels' Bread Doth food to men af-ford; The
2. O God for-ev-er blest, O Three in One, we pray:—

types have van-ish-ed, Re-mains the Truth a-dored: O
Vis-it the long-ing breast En-ter this house of clay, And

won-drous mys-ter-y Their ban-quet is the Lord The
lead us through the Night Un-to the per-fect Day Where

rit

poor and low-ly, bond and free.
dwell-est Thou in end-less light.

This setting of the text "Soul of my Saviour" is the first to be made in connection with the melody by L. Dobiel. All arrangements are covered by the copyright.

THE BLESSED SACRAMENT

47

Soul of my Saviour

Anima Christi

L. Dobiel

Adapted and Arr. by N. A. M.

Slowly: with devotion

pp

1. Soul of my Sav-iour sanc-ti-fy my breast, Bod-y of
2. Strength and pro-tec-tion may His Pas-sion be, O bless-ed

pp

Christ, be Thou my sav-ing guest; Blood of my Sav-iour
Je-sus, hear and an-swer me; Deep in Thy Wounds, Lord,

bathe me in Thy Tide; Wash me, ye wa-ters gushing from His Side.
hide and shel-ter me; So shall I nev-er, nev-er part from Thee.

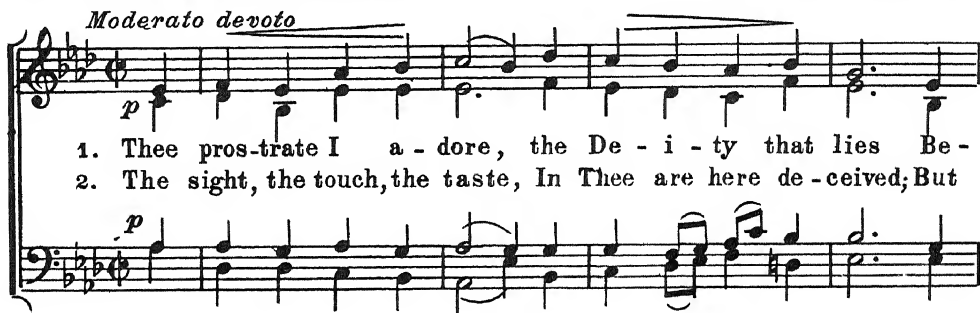
3. Guard and defend me from the foe malign;
In death's drear moments make me only Thine;
Call me and bid me come to Thee on high,
Where I may praise Thee with Thy Saints for aye.

THE BLESSED SACRAMENT
Thee prostrate I adore
 (Adoro Te devote)
 St. Thomas Aquinas

Translated by Father Aylward, O. P.

Nicola A. Montani

Moderato devoto

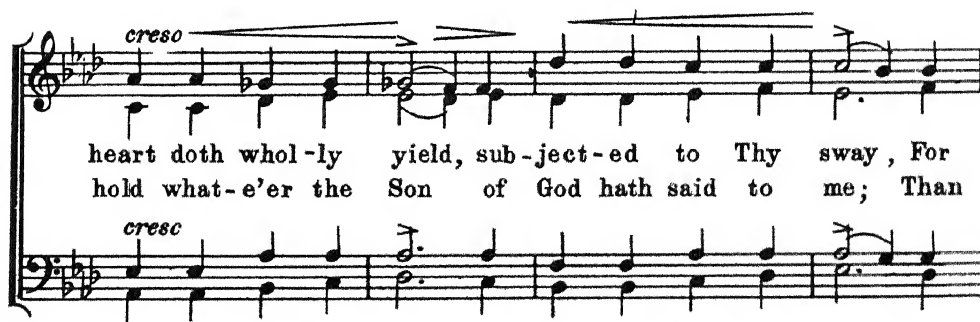


1. Thee pros-trate I a-dore, the De-i-ty that lies Be-
 2. The sight, the touch, the taste, In Thee are here de-ceived; But



neath these hum-ble veils, con-cealed from hu-man eyes: My
 by the ear a-lone this truth is safe be-lieved; I

cresc



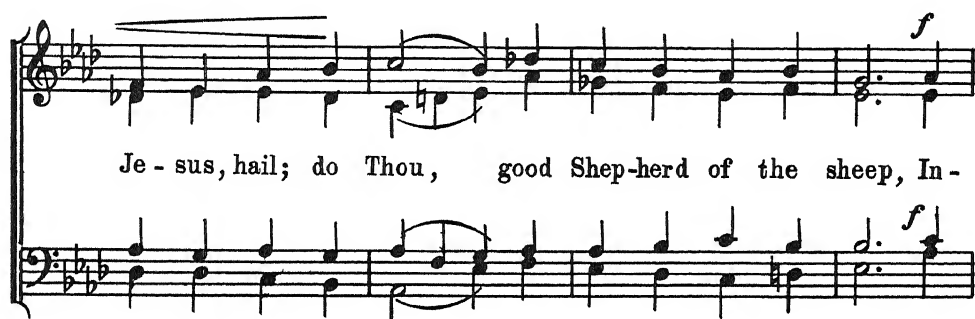
heart doth whol-ly yield, sub-ject-ed to Thy sway, For
 hold what-e'er the Son of God hath said to me; Than

cresc

Refrain



con-tem-plat-ing Thee it whol-ly faints a-way.
this blest word of truth no word can tru-er be. *f* 1-4. Hail,



Je-sus, hail; do Thou, good Shep-herd of the sheep, In-



crease in all true hearts the faith they fond-ly keep.

3. I see not with mine eyes, Thy Wounds, as Thomas saw;
Yet own Thee for my God with equal love and awe;
Oh grant me, that my faith may ever firmer be,
That all my hope and love may still repose in Thee.
Hail, Jesus, hail, etc.

4. Memorial sweet, that shows the death of my dear Lord,
Thou living bread, that life dost unto man afford;
Oh grant, that this my soul may ever live on Thee,
That Thou mayst evermore its only sweetness be.
Hail, Jesus, hail, etc.

THE BLESSED SACRAMENT

Jesus, gentlest Saviour

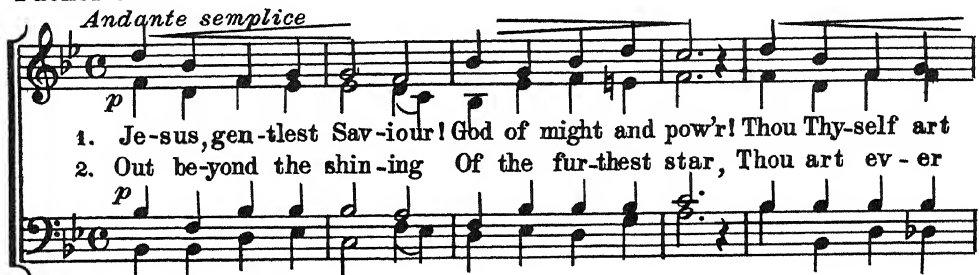
Thanksgiving after Communion

For additional Communion Hymns see Nos. 41, 44, 51, 54, 128 to 131.

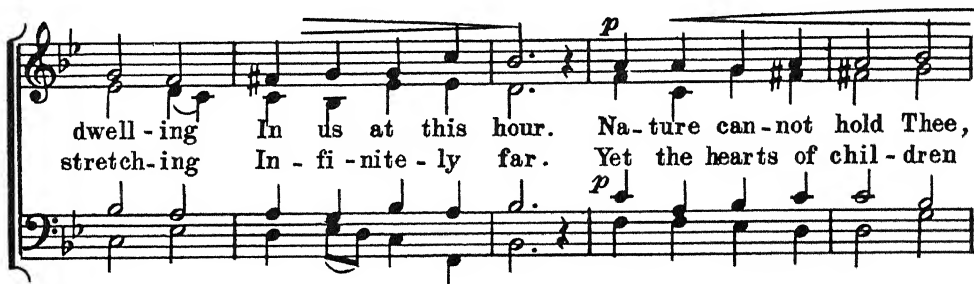
Father Faber

Nicola A. Montani

Andante semplice



1. Je-sus, gen-tlest Sav-iour! God of might and pow'r! Thou Thy-self art
2. Out be-yond the shin-ing Of the fur-thest star, Thou art ev-er



dwel-ling In us at this hour. Na-ture can-not hold Thee,
stretch-ing In-fi-nite-ly far. Yet the hearts of chil-dren



Heav'n is all too strait For Thine endless glo-ry And Thy roy-ai state.
Hold what worldscan-not, And the God of wonders Loves the low-ly spot.

3. Oh, how can we thank Thee
For a gift like this, —
Gift that truly maketh
Heav'n's eternal bliss!
Ah! when wilt Thou always
Make our hearts Thy home?
We must wait for Heaven —
Then the day will come.

4. Now at least we'll keep Thee
All the time we may; —
But Thy grace and blessing
We will keep away.
When our hearts Thou leavest,
Worthless though they be,
Give them to Thy Mother
To be kept for Thee.

THE BLESSED SACRAMENT

The Word, descending from above

50

Verbum supernum prodiens
St. Thomas Aquinas

Translated by the Rev. E. Caswall

Nicola A. Montani

Non troppo lento

1. The Word, de - scend - ing from a - bove, Though
2. He short - ly to a death ac - cursed By

with the Fa - ther still on high, Went forth up - on His
a dis - ci - ple shall be giv'n; But, to His twelve dis -

work of love, And soon to life's last eve drew nigh.
ci - ples, first He gives Him - self, the Bread from Heav'n.

- | | |
|---|---|
| <p>3. Himself in either kind He gave;
He gave His Flesh, He gave His Blood;
Of flesh and blood all men are made;
And He of man would be the Food.</p> | <p>4. At birth our Brother He became;
At meat Himself as food He gives;
To ransom us He died in shame;
As our reward, in bliss He lives.</p> |
| <p>5. O saving Victim! open wide
The gate of Heav'n to man below!
Sore press our foes from every side;
Thine aid supply, Thy strength bestow.</p> | <p>6. To Thy great Name be endless praise,
Immortal Godhead, One in Three!
Oh, grant us endless length of days,
In our true native land, with Thee!</p> |

THE BLESSED SACRAMENT
Hail to Thee! true Body
Ave Verum Corpus

Translated by Father Caswall

J. F. Kloss
Adapted and Arr. by N. A. M.

Con anima

p Hail to Thee! true Bod - y, sprung From the

p

Detailed description: This is the first system of musical notation. It consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody starts on a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The bass staff begins with a bass clef and a common time signature. The accompaniment starts on a half note G3, followed by a quarter note A3, a quarter note B-flat3, and a half note C4. The lyrics 'Hail to Thee! true Bod - y, sprung From the' are written below the treble staff. The first measure of the treble staff has a piano (*p*) dynamic marking. The first measure of the bass staff has a piano (*p*) dynamic marking.

Vir - gin Ma - ry's womb! The same that on the Cross was

Detailed description: This is the second system of musical notation. It consists of a treble and a bass staff. The treble staff continues the melody from the first system, starting with a half note D5, followed by a quarter note E5, a quarter note F5, and a half note G5. The bass staff continues the accompaniment from the first system, starting with a half note D4, followed by a quarter note E4, a quarter note F4, and a half note G4. The lyrics 'Vir - gin Ma - ry's womb! The same that on the Cross was' are written below the treble staff.

hung, And bore for man the bit - ter doom!

Detailed description: This is the third system of musical notation. It consists of a treble and a bass staff. The treble staff continues the melody from the second system, starting with a half note A5, followed by a quarter note B5, a quarter note C6, and a half note D6. The bass staff continues the accompaniment from the second system, starting with a half note A3, followed by a quarter note B3, a quarter note C4, and a half note D4. The lyrics 'hung, And bore for man the bit - ter doom!' are written below the treble staff.

Thou, Whose Side was pierc'd, and flow'd Both with wa - ter

and with blood; Suf - fer us to taste of Thee,

Slower
pp
In our life's last ag - o - ny. Son of Ma - ry,

rall
Je - sus blest! Sweet - est, gen - tlest, ho - li - est!

Sing, my tongue. the Saviour's glory

Pange Lingua gloriosi

Tr. Rev. E. Caswall

M. Haydn

Adapted Arr. by N.A.M.

1. Sing, my tongue, the Sav-iour's glo-ry, Of His Flesh the
 2. Of a pure and spot-less Vir-gin Born for us on

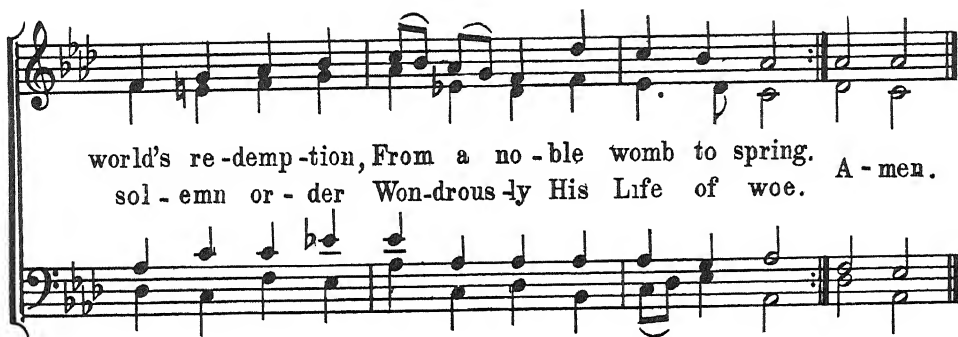
The first system of the musical score is in G major (one sharp) and 4/4 time. It features a treble and bass staff. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes F2, E2, and D2. The system concludes with a half note G4 in the treble and a half note G2 in the bass.

mys - t'ry sing; Of the Blood all price ex - ceed - ing,
 earth be - low, He, as Man, with man con - vers - ing,

The second system continues the melody and bass line. The treble staff has a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note G2, followed by quarter notes F2, E2, and D2. The system concludes with a half note G4 in the treble and a half note G2 in the bass.

Shed by our im - mor - tal King, Des - tined, for the
 Stayed, the seeds of truth to sow; Then He closed in

The third system continues the melody and bass line. The treble staff has a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note G2, followed by quarter notes F2, E2, and D2. The system concludes with a half note G4 in the treble and a half note G2 in the bass.



3. On the night of that Last Supper ,
Seated with His chosen band,
He the Paschal victim eating,
First fulfils the Law's command;
Then, as Food to His Apostles
Gives Himself with His own Hand.
4. Word made Flesh, the bread of nature
By His word to Flesh He turns;
Wine into His Blood He changes:-
What though sense no change discerns?
Only be the heart in earnest,
Faith her lesson quickly learns.

Tantum ergo Sacramentum.

5. Down in adoration falling ,
Lo! the sacred Host we hail;
Lo! o'er ancient forms departing,
Newer rites of grace prevail;
Faith for all defects supplying,
Where the feeble senses fail.
6. To the Everlasting Father ,
And the Son who reigns on high,
With the Holy Ghost proceeding
Forth from Each eternally,
Be salvation, honor, blessing,
Might, and endless majesty. Amen.

Jesus, my Lord, my God, my All!

Father Faber

Nicola A. Montani

Slowly

p

1. Je - sus, my Lord, my God, my All!
2. Had I but Ma - ry's sin - less heart

How can I love Thee as I ought? And how re -
To love Thee with, my dear - est King! Oh, with what

p

vere this won - drous gift, So far sur - pass - ing
bursts of fer - vent praise Thy good - ness, Je - sus!

Refrain

1st time *pp* 2d time *f*

hope or thought?
would I sing!

1-4. Sweet Sac-ra-ment! we Thee a-

dore! Oh, make us love Thee more and more.

(Repeat Refrain ad lib.)

3. Thy Body, Soul, and Godhead, all!
O mystery of love divine!
I cannot compass all I have,
For all Thou hast and art are mine.

(Refrain) ||: Sweet Sacrament etc. :||

4. Sound, sound His praises higher still,
And come, ye angels, to our aid;
'Tis God! 'tis God! the very God,
Whose pow'r both man and angels made!

(Refrain) ||: Sweet Sacrament etc. :||

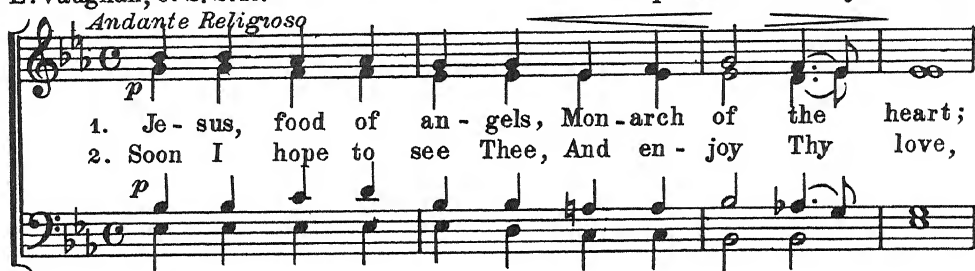
THE BLESSED SACRAMENT
Jesus, Food of Angels
 Communion Hymn
 Partendo dal Mondo
St. Alphonsus

Ch. Gounod

Translated by Father
 E. Vaughan, C. S. S. R.

Adapted and Arr. by N. A. M.

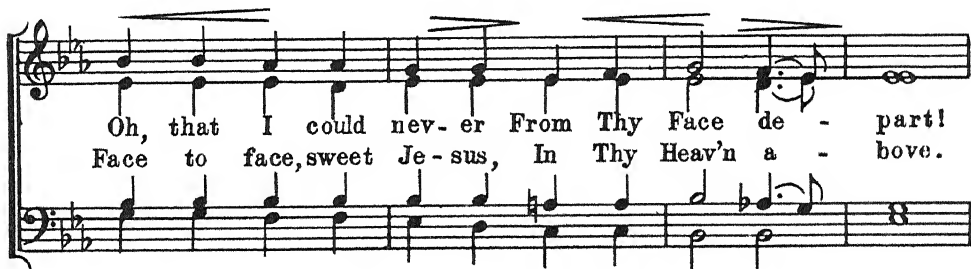
Andante Religioso



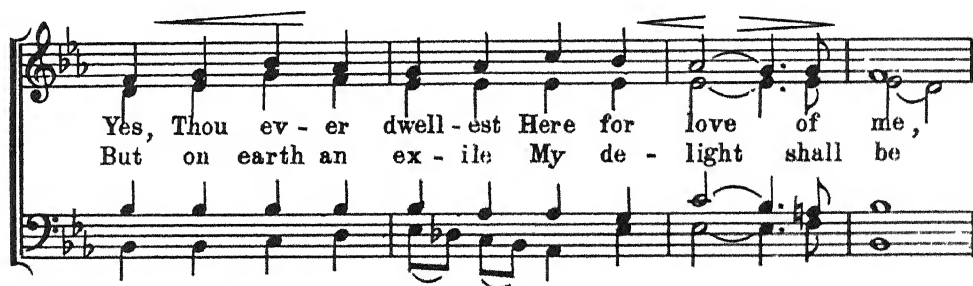
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1. Je - sus, food of an - gels, Mon - arch of the heart;
 2. Soon I hope to see Thee, And en - joy Thy love,

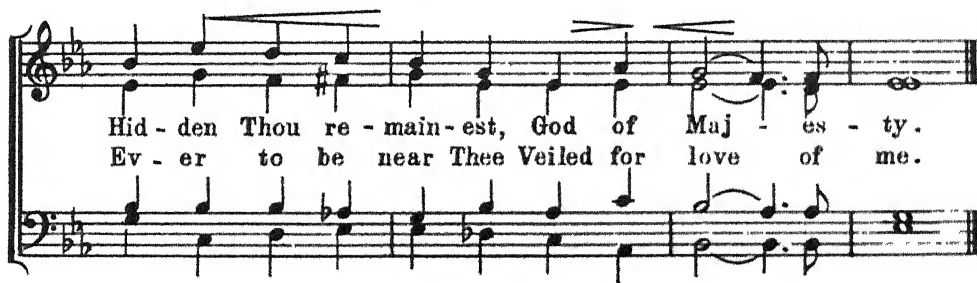
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Oh, that I could nev - er From Thy Face de - part!
 Face to face, sweet Je - sus, In Thy Heav'n a - bove.



Yes, Thou ev - er dwell - est Here for love of me,
 But on earth an ex - ile My de - light shall be



Hid - den Thou re - main - est, God of Maj - es - ty.
 Ev - er to be near Thee Veiled for love of me.

THE BLESSED SACRAMENT

O Jesus Christ, remember

Gesù Sacramentato

55

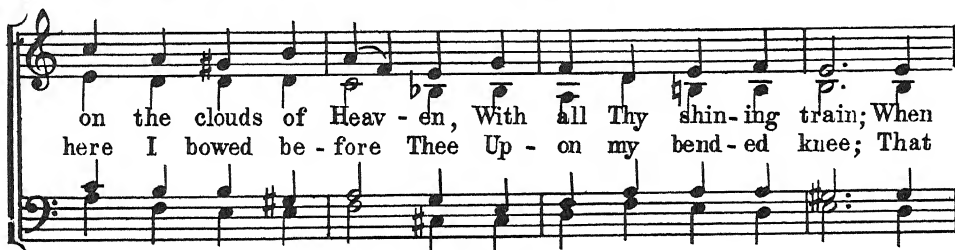
Father Caswall

Nicola A. Montani

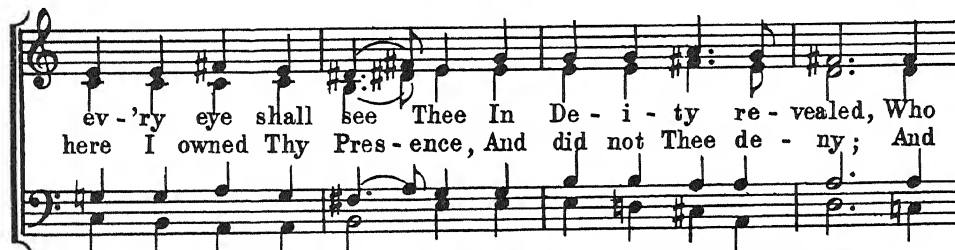
With devotion



1. O Je - sus Christ, re - mem - ber, When Thou shalt come a - gain, Up -
2. Re-mem-ber then, O Sav - iour, I sup - pli - cate of Thee, That



on the clouds of Heav - en, With all Thy shin - ing train; When
here I bowed be - fore Thee Up - on my bend - ed knee; That



ev - 'ry eye shall see Thee In De - i - ty re - vealed, Who
here I owned Thy Pres - ence, And did not Thee de - ny; And



now up - on this al - tar In si - lence art con - cealed;
glo - ri - fied Thy great - ness, Though hid from hu - man eye.

3. Accept Divine Redeemer,
Thee the homage of my praise;
Be Thou the light and honor
And glory of my days;
Be Thou my consolation
When death is drawing nigh;
Be Thou my only treasure
Through all eternity.

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Wondrous love that cannot falter

(Hymn of the Association of Perpetual Adoration)

Tr. Rt. Rev. Msgr H. T. Henry

Ch. Gounod

Adapted and Arr. by N. A. M.

Andante con espressione

1. Wondrous love that cannot falter! Je-sus in the
2. An-gel hosts are hushed in won-der And a-dore with

Host doth dwell Day and night up-on the Al-tar
fold-ed wings: For the low-ly Spe-cies un-der,

Refrain

Near to those He loves so well. 1-6. Low in end-less
Hid-den lies the King of Kings.



3. Tho' the Heavenly choir rejoices
 Praise to sing-- His loving ear
 Seeks the tribute of our voices:
 'Tis for us He waiteth here!
 Refrain. Low etc.

4. All He hath in highest Heaven
 Veiléd in the Host we see:
 And to us the care is given
 Of His wondrous poverty.
 Refrain. Low etc.

5. Bread of Angels! who can measure
 All it means? this daily food?
 And the daily granted treasure
 Of His sacrificial Blood?
 Refrain. Low etc.

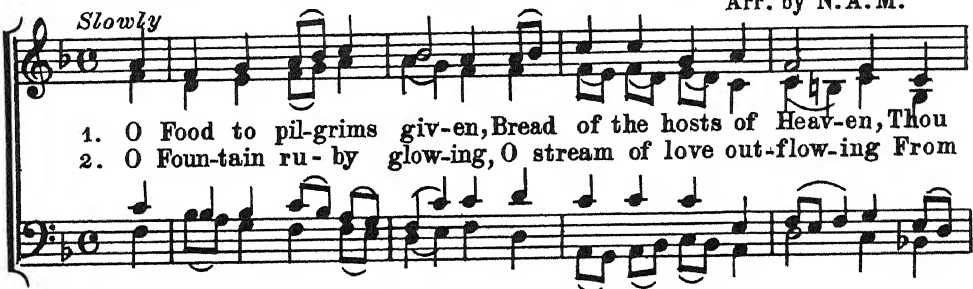
6. Bending low in adoration,
 Ever constant let us be,
 Making Jesus Reparation
 For the world's inconstancy.
 Refrain. Low etc.

THE BLESSED SACRAMENT
O Food to Pilgrims Given
O Esca Viatorum

17th Century
Translated by Rt. Rev. Msgr. H.T. Henry, Litt.D.

H. Isaak (1493)
Harmonized by J. S. Bach
Arr. by N.A.M.

Slowly



1. O Food to pil-grims giv-en, Bread of the hosts of Heav-en, Thou
2. O Foun-tain ru-by glow-ing, O stream of love out-flow-ing From



Man-na of the sky! Feed with the bless-ed sweet-ness, Of
Je-sus' pierc-ed Side! This thought a-lone shall bless us This



Thy di-vine com-plete-ness The hearts that for Thee sigh.
one de-sire pos-sess us, To drink of Thy sweet tide.

3. We love Thee, Jesu tender
Who hid'st Thine awful splendor
Beneath these veils of grace:
O let the veils be riven,
And our clear eye in heaven
Behold Thee face to face!

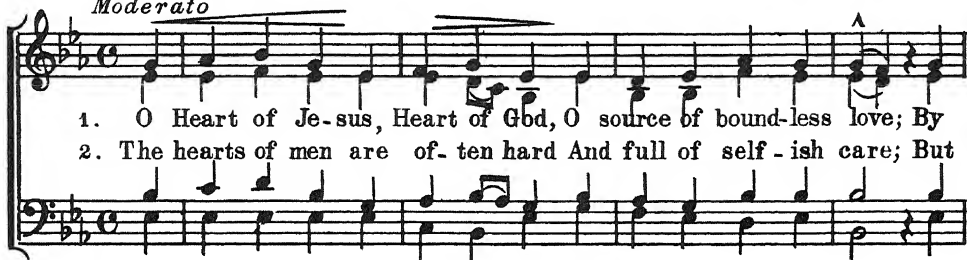
THE SACRED HEART
O Heart of Jesus, Heart of God

58

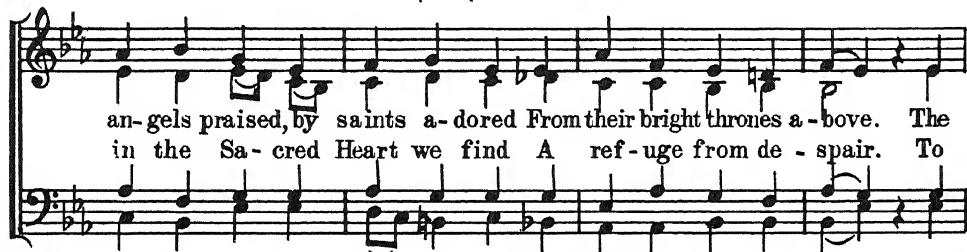
Lady G. Fullerton

Nicola A. Montani

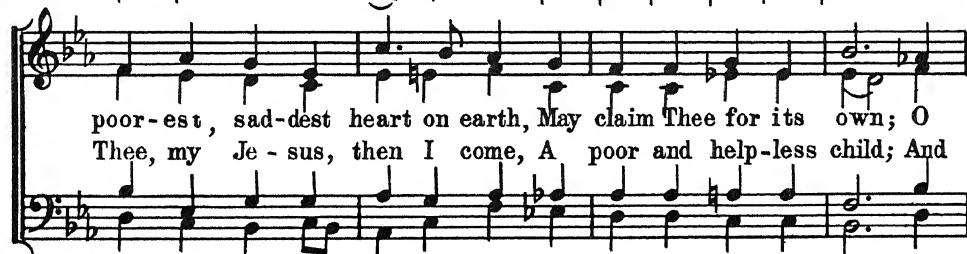
Moderato



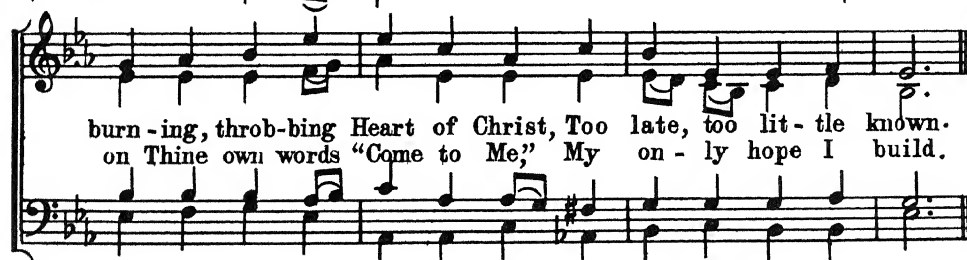
1. O Heart of Je-sus, Heart of God, O source of bound-less love; By
2. The hearts of men are of-ten hard And full of self-ish care; But



an-gels praised, by saints a-dored From their bright thrones a-bove. The
in the Sa-cred Heart we find A ref-uge from de-spair. To



poor-est, sad-dest heart on earth, May claim Thee for its own; O
Thee, my Je-sus, then I come, A poor and help-less child; And



burn-ing, throb-bing Heart of Christ, Too late, too lit-tle known.
on Thine own words "Come to Me," My on-ly hope I build.

3. The world is cold, and life is sad,
I crave this blessed rest
Of those who lay their weary heads
Upon Thy sacred Breast.
For love is stronger far than death,
And who can love like Thee,
My Saviour, Whose appealing Heart
Broke on the Cross for me?

Sacred Heart of Jesus, fount of love

From a Slovak Hymnal
Adapted and Arr. by N. A. M.

Slowly

1. Sa - cred Heart of Je - sus, fount of love and mer - cy, To -
2. Sa - cred Heart of Je - sus! make us know and love Thee, Un -

day we come Thy bless - ing to im - plore; Oh, touch our
fold to us the treas - ures of Thy grace, That so our

hearts, so cold and so un - grate - ful, And make them, Lord, Thine
hearts, from things of earth up - lift - ed, May long a - lone to

Refrain

own for - ev - er more.
gaze up - on Thy Face. 1-4. Sa-cred Heart of Je - sus! we im -

plore, Oh, make us love Thee more and more.

3. Sacred Heart of Jesus! make us pure and gentle,
And teach us how to do Thy blessed will;
To follow close the print of Thy dear footsteps,
And when we fall— Sacred Heart, oh, love us still.
Refrain. Sacred Heart, etc.

4. Sacred Heart of Jesus! bless all hearts that love Thee,
And may Thine own Heart ever blessed be;
Bless us, dear Lord, and bless the friends we cherish,
And keep us true to Mary and to Thee.
Refrain. Sacred Heart, etc.

THE SACRED HEART

Jesus, Creator of the world

(Auctor beate sæculi)

Unison or two-part chorus


Translated by Father Caswall

J. d' Hooghe

Andantino



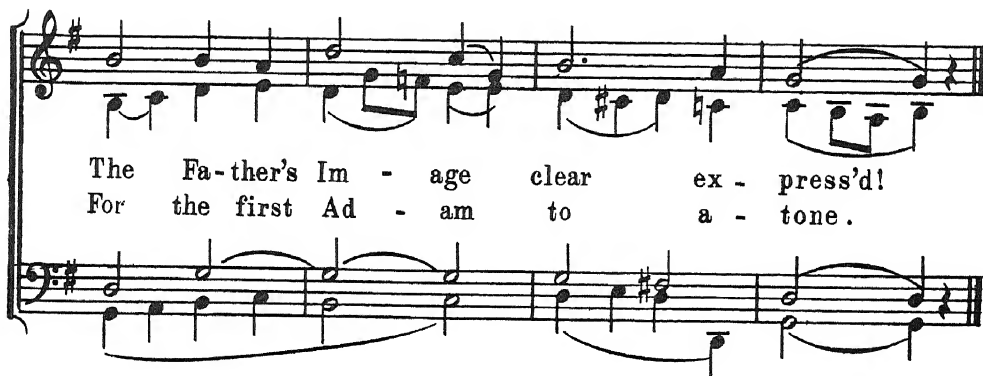
1. Je - sus, Cre - a - tor of the world! (*Organ*)
 2. Thee, Sav - iour, love a - lone con - strain'd



Of all man - kind Re - deem - er blest!
 To make our mor - tal flesh Thine own;



True God of God! in Whom we see (*Organ*)
 And as a sec - ond Ad - am come,



3. That self-same love that made the sky,
Which made the sea, and stars, and earth,
Took pity on our misery,
And broke the bondage of our birth.
4. O Jesu! in Thy Heart divine
May that same love forever glow,—
For ever mercy to mankind
From that exhaustless fountain flow.
5. For this Thy Sacred Heart was pierced,
And both with Blood and Water ran;
To cleanse us from the stains of guilt,
And be the hope of strength of man.
6. To God the Father, and the Son,
All praise, and power, and glory be;
With thee, O holy Paraclete,
Henceforth through all eternity.

To Jesus' Heart all burning

Aloys Schlör

Tr. by J.A. Christie, S.J.

Nicola A. Montani

Slowly

1. To Je - sus' Heart, all burn - ing With fer - vent love for
2. Too true I have for - sak - en Thy love by wil - ful

men, My heart with fond - est yearn - ing Shall
sin; Yet now let me be tak - en Back

Refrain

raise its joy - ful strain.
by Thy grace a - gain. 1-5. While a - ges course a -

long, — Blest be with loud - est song — The

Sa - cred Heart of Je - sus By ev - 'ry heart and tongue!

3. As Thou art meek and lowly,
 And ever pure of heart,
 So may my heart be wholly
 Of Thine the counterpart.
 While ages, etc.

4. O that to me were given
 The pinions of a dove,
 I'd speed aloft to Heaven,
 My Jesus' love to prove.
 While ages, etc.

5. When life away is flying,
 And earth's false glare is done;
 Still, Sacred Heart, in dying
 I'll say I'm all thine own.
 While ages, etc.

THE SACRED HEART

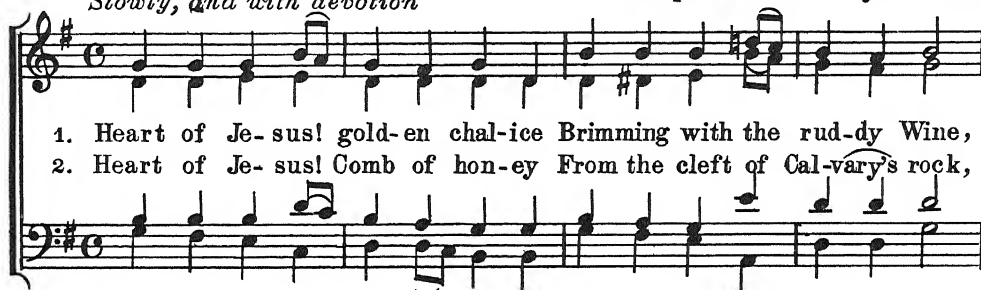
Heart of Jesus! golden chalice

Processional

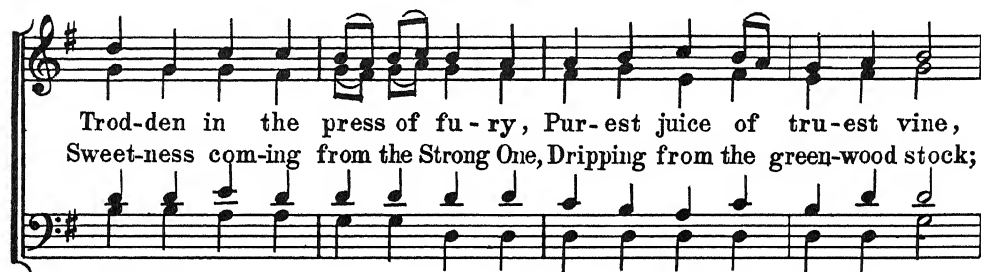
Bishop Casartelli

Ch. Gounod

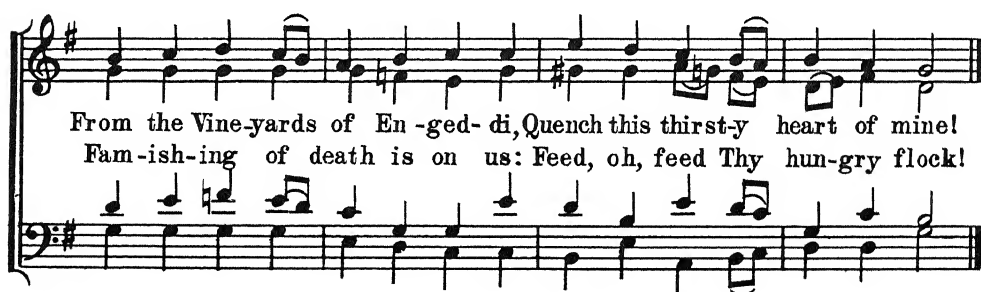
Adapted and Arr. by N. A. M.

Slowly, and with devotion


1. Heart of Je-sus! gold-en chal-ice Brimming with the rud-dy Wine,
2. Heart of Je-sus! Comb of hon-ey From the cleft of Cal-vary's rock,



Trod-den in the press of fu-ry, Pur-est juice of tru-est vine,
Sweet-ness com-ing from the Strong One, Dripping from the green-wood stock;



From the Vine-yards of En-ged-di, Quench this thirst-y heart of mine!
Fam-ish-ing of death is on us: Feed, oh, feed Thy hun-gry flock!

3. Heart of Jesus! Rose of Sharon
Glistening with the dew of tears,
All among the thorny prickles

Lol Thy blood-stained Head appears!
Spread Thy fragrance all around us,
Sweetly lulling all our fears!

4. Heart of Jesus! broken Vial
Full of precious spikenard!
Alabaster vase of ointment!

See, our souls are sore and hard:
Let Thy healing virtue touch them,
And from sin's corruption guard!

THE SACRED HEART

To Christ, the Prince of Peace

63

Tr. Rev. E. Caswall

Processional
Summi Parentis filio

Nicola A. Montani

With Spirit

mf

1. To Christ, the Prince of Peace, And Son of God most high, The
2. O Je - sus! Vic - tim blest! What else but love di - vine Could

mf

Fa - ther of the world to come, Sing we with ho - ly joy. Deep
Thee con - strain to o - pen thus That Sa - cred Heart of Thine? O

in His Heart for us The wound of love He bore; That
Fount of end - less life! O Spring of wa - ter clear! O

love, where with He still in - flames The hearts that Him a - dore.
Flame ce - les - tial, cleans - ing all Who un - to Thee draw near.

3. Hide me in Thy dear Heart,
For thither do I fly;
There seek Thy grace through life, in death
Thine immortality.
Praise to the Father be,
And sole-begotten Son,
Praise, Holy Paraclete, to Thee,
While endless ages run.

THE SACRED HEART

O Heart of Jesus, purest Heart

(Cor Jesu, Cor purissimum)

Translated by Father M. Russell, S.J.

Traditional Melody
Adapted and Arr. by N. A. M.

Con anima

1. O Heart of Je - sus, pur - est Heart, A
2. Take from me, Lord, this tep - id will, Which

Shrine of ho - li - ness Thou art; Cleanse Thou, my heart, so
doth Thy Heart with loath-ing fill; And then in-fuse a

sor - did cold, And stained by sins so man - i - fold.
spir - it new, A fer - vent spir - it, deep and true.

3. Most humble Heart of all that beat,
Heart full of goodness, meek and sweet,
Give me a heart more like to Thine,
And light the flame of love in mine.
4. But, ah, were e'en my heart on fire
With all the seraphim's desire,
Till love a conflagration proved,
Not yet wouldst Thou enough be loved.

THE SACRED HEART

O dearest Love divine

65

Rt. Rev. Msgr. H. T. Henry, Litt. D.

Nicola A. Montani

Andante devoto

1. O dear-est Love di - vine, My heart to Thee I give, Ex -
 2. Who can re-quite the love Shown in the won-drous plan, Where-
 chang-ing it for Thine, That Thou in me may'st live. Most
 by the God a - bove For me be - came a Man? Thou
 lov - ing and most meek, Hearts on - ly dost Thou seek: O
 say'st "Give Me Thy heart!" With it I free - ly part Hop -
 may my heart but prove A love like Thine, sweet Love!
 ing that it may prove A love like Thine, sweet Love!

3. Thy Heart is opened wide
 That, freely entering in,
 I may Thy guest abide,
 And newer life begin.
 This doest Thou, to gain
 My love, and e'er retain:
 O may my answer prove
 A love like Thine, sweet Love!

4. Here in Thy Heart I find
 A haven of sweet rest,
 An ever-quiet mind,
 A mansion of the Blest
 Rock that was cleft for me,
 Behold, I fly to Thee,
 Like a world-weary dove,
 Home to its mated Love!

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THE SACRED HEART

Sacred Heart! in accents burning

Sacred Song

Eleanor C. Donnelly *

Ch. Gounod

Adapted and arr. by N. A. Montani

Moderato

p

1. Sa - cred Heart in ac - cents burn - ing Pour we forth our love of
 2. Heart of boun - ty Thou art bring - ing All Thy thirst - ing chil - dren

p

Thee; Here our hopes and here our yearn - ings Meet and
 here, Where the liv - ing wa - ters spring - ing Tell of

min - gle ten - der - ly. Heart of mer - cy ev - er
 hope and com - fort near. O Thou Source of ev - 'ry

ea - ger, All our woes and wounds to heal! Heart, most
 bless - ing! Sweet - est, strong - est, ho - liest, best! Be our

* By permission

pa - tient, Heart most pure! To our souls, Thy depths re -
treas - ure here on earth, And in Heav'n be Thou our

Refrain

veal.
rest. Sa - cred Heart of our Re - deem - er! Pierced with

love on Cal - va - ry! Heart of Je - sus ev - er lov - ing, Make us

burn with love of Thee! Praise to Thee! O Sa - cred Heart!

THE SACRED HEART

All ye who seek a comfort sure

(Old Office of the Sacred Heart)

Translated by Father Caswall

Nicola A. Montani

Maestoso

1. All ye who seek a com-fort sure In trouble and dis-tress, What-
 2. Ye hear how kind-ly He in-vites; Ye hear His words so blest: "All
 ev-er sor-row vex the mind, Or guilt the soul op-press: Je-
 ye that la-lor, come to Me, And I will give you rest?" What
 sus, Who gave Him-self for you Up-on the Cross to die, O-
 meek-er than the Sav-iour's Heart? As on the Cross He lay; It
 pens to you His Sa-cred Heart; Oh, to that Heart draw nigh!
 did His mur-der-ers for-give, And for their par-don pray.

3. O Heart! Thou joy of Saints on high,
 Thou Hope of sinners here!
 Attracted by those loving words,
 To Thee I lift my prayer.
 Wash Thou my wounds in that dear Blood
 Which forth from Thee doth flow,
 New grace, new hope inspire; a new
 And better heart bestow.

THE SACRED HEART

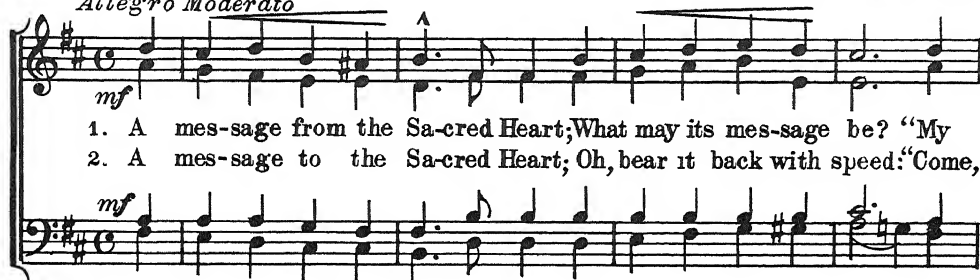
A Message from the Sacred Heart

68

Father M. Russell

Nicola A. Montani

Allegro Moderato

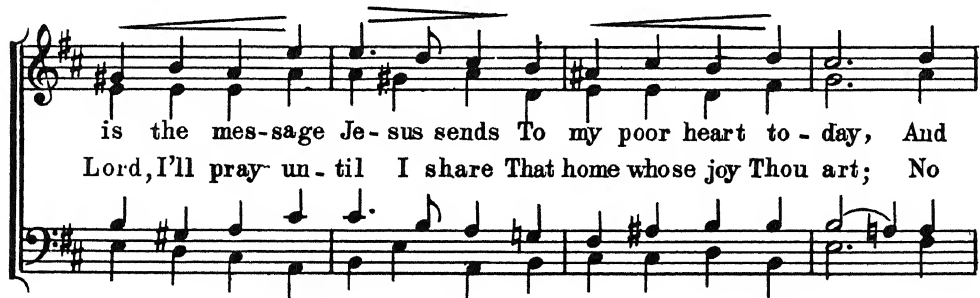


mf

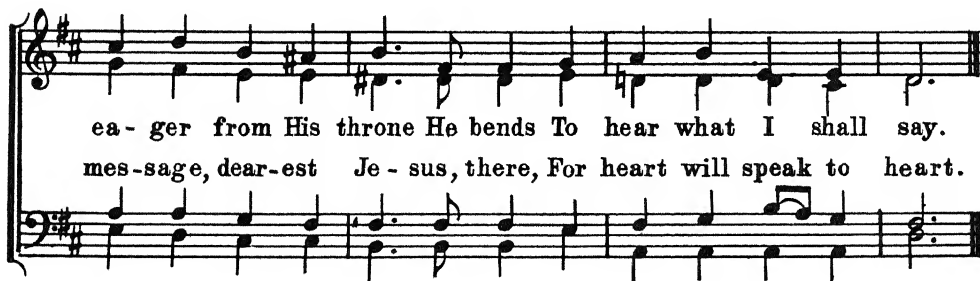
1. A mes-sage from the Sa-cred Heart; What may its mes-sage be? "My
2. A mes-sage to the Sa-cred Heart; Oh, bear it back with speed: "Come,



child, My child, give Me thy heart. My Heart has bled for thee." This
Je - sus, reign with - in my heart. Thy Heart is all I need." Thus,



is the mes-sage Je - sus sends To my poor heart to - day, And
Lord, I'll pray un - til I share That home whose joy Thou art; No



ea - ger from His throne He bends To hear what I shall say.
mes-sage, dear-est Je - sus, there, For heart will speak to heart.

There is an everlasting home

M. Bridges

M. Mattoni

Slowly

Adapted and Arr. by N.A.M.

1. There is an ev - er - last - ing home Where con - trite souls may
2. It was a cleft of match - less love O - pen'd when He had

hide, Where death and dan - ger dare not come - The Sav - iour's Side.
died: When mer - cy hailed in worlds a - bove That wound - ed Side.

3. Hail, Rock of Ages, pierced for me,
The grave of all my pride;
Hope, peace and heaven are all in Thee,
Thy sheltering Side.
4. There issued forth a double flood,
The sin-atoning tide,
In streams of water and of blood
From that dear Side.
5. There is the only fount of bliss,
In joy and sorrow tried;
No refuge for the heart like this -
A Saviour's Side.
6. Thither the Church, through all her days
Points as a faithful guide;
And celebrates with ceaseless praise
That spear-pierced Side.
7. There is the golden gate of heaven,
An entrance for the Bride,
Where the sweet crown of life is given
Through Jesus' Side.

THE SACRED WOUNDS

70

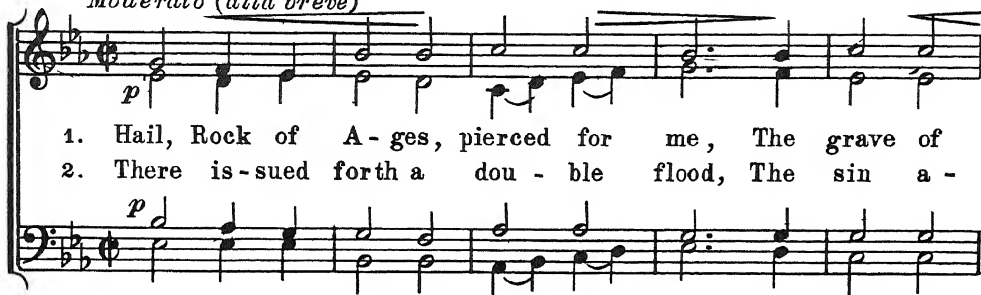
Hail, Rock of Ages

(From the Hymn "There is an everlasting home" No 69)

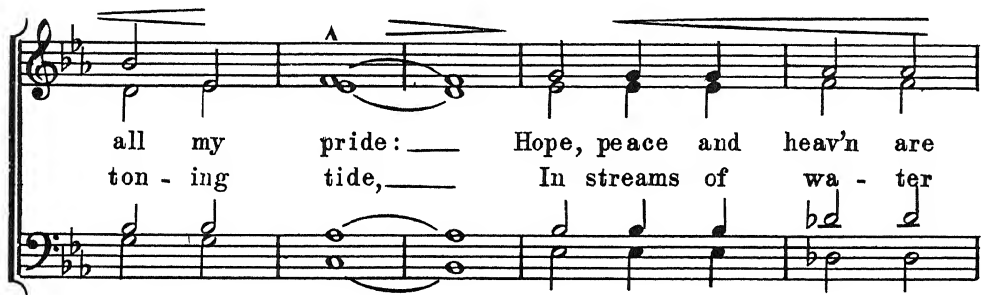
M. Bridges

Nicola A. Montani

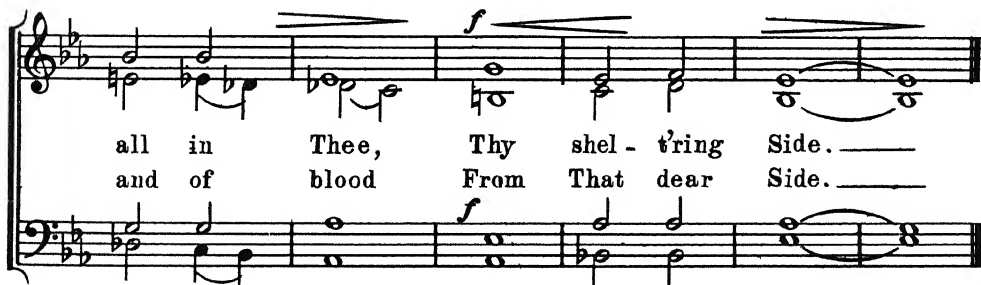
Moderato (alla breve)



1. Hail, Rock of A-ges, pierced for me, The grave of
2. There is-sued forth a dou-ble flood, The sin a-



all my pride:— Hope, peace and heav'n are
ton-ing tide,— In streams of wa-ter



all in Thee, Thy shel-tring Side.—
and of blood From That dear Side.—

3. There is the only fount of bliss, 4. There is the golden gate of heav'n,
In joy and sorrow tried; An entrance for the Bride,
No refuge for the heart like this— Where the sweet crown of life is giv'n,
A Saviour's Side. Through Jesus' Side.

THE PRECIOUS BLOOD

Hail, Jesus, hail!

(Viva! Viva! Gesù)

From the Italian by Father Faber

Nicola A. Montani

Con Spirito

1. Hail, Je - sus, hail! Who for my sake Sweet
 2. To end - less a - ges let us praise The

The first system of the musical score is in G major (one sharp) and 6/8 time. It begins with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 6/8 time signature. The music starts with a forte (f) dynamic. The lyrics are written below the treble staff, with two verses. The first verse is '1. Hail, Je - sus, hail! Who for my sake Sweet' and the second is '2. To end - less a - ges let us praise The'. The music continues on the bass staff.

Blood from Ma - ry's veins didst take, And shed it all for
 Pre - cious Blood, whose price could raise The world from wrath and

The second system of the musical score continues the melody. The treble staff has a key signature of one sharp (F#) and a 6/8 time signature. The music continues on the bass staff.

me; Oh, bless - ed be my Sav - iour's Blood, My
 sin; Whose streams our in - ward thirst ap - pease, And

The third system of the musical score continues the melody. The treble staff has a key signature of one sharp (F#) and a 6/8 time signature. The music continues on the bass staff.

life, my light, my on - ly good, To all e - ter - ni -
 heal the sin - ner's worst dis - ease, If he but bathe there-

ty, To all e - ter - ni - ty.
 in, If he but bathe there - in.

3. Oh, to be sprinkled from the wells
 Of Christ's own Sacred Blood, excels
 Earth's best and highest bliss;
 The ministers of wrath divine
 Hurt not the happy hearts that shine
 ||: With those red drops of His! :||

4. Ah! there is joy amid the Saints,
 And hell's despairing courage faints
 When this sweet song we raise:
 Oh, louder then, and louder still,
 Earth with one mighty chorus fill,
 ||: The Precious Blood to praise! :||

THE PRECIOUS BLOOD

Glory be to Jesus

(Viva! Viva! Gesù)

See also Hymn No. 18

Tr. Rev. E. Caswall

Nicola A. Montani

Allegro modto

1. Glo - ry be to Je - sus, Who in bit - ter pains
2. Blest thro' end - less a - ges Be the pre - cious stream,

Poured for me the life - blood From His Sa - cred Veins.
Which from end - less tor - ment Doth the world re - deem!

Grace and life e - ter - nal In that Blood I find;
There the faint - ing spir - it Drinks of life her fill;

Blest be His com - pas - sion, In - fi - nite - ly kind!
There, as in a foun - tain, Laves her - self at will.

3. Abel's Blood for vengeance

Pleaded to the skies;
But the Blood of Jesus
For our pardon cries.
Oft as it is sprinkled
On our guilty hearts,
Satan in confusion
Terror-struck departs.

4. Oft as earth exulting

Wafts its praise on high,
Hell with terror trembles,
Heaven is filled with joy.
Lift ye, then, your voices,
Swell the mighty flood;
Louder still, and louder
Praise the Precious Blood.

THE BLESSED VIRGIN

Hail, thou Star of ocean!

Ave Maris Stella

73

Translated by Father Caswall

M. Taddei
Adapted and Arr. by N. A. M.

Andante religioso

p

1. Hail, thou Star of o - cean! Por - tal of the sky, —
 2. Oh! by Ga-briel's A - ve, Ut - tered long a - go, —

p

Ev - er Vir - gin Moth - er Of the Lord most High! —
 E - va's name re - vers - ing, 'Stab - lish peace be - low. —

- | | |
|---|--|
| <p>3. Break the captive's fetters;
 Light on blindness pour;
 All our ills expelling,
 Every bliss implore.</p> | <p>4. Show thyself a Mother;
 Offer Him our sighs,
 Who for us Incarnate
 Did not thee despise.</p> |
| <p>5. Virgin of all Virgins!
 To thy shelter take us;
 Gentlest of the gentle!
 Chaste and gentle make us.</p> | <p>6. Still as on we journey,
 Help our weak endeavor;
 Till with thee and Jesus
 We rejoice for ever.</p> |
7. Through the highest Heaven,
 To the Almighty Three,
 Father, Son, and Spirit,
 One same glory be.

THE BLESSED VIRGIN
Ave Maria! O Maiden, O Mother
Star of the Sea

Sister M.

From a Slovak Hymnal
Adapted and Arr. by N.A.M.

Slowly: with expression

1. A - ve Ma - ri - a! O Maid-en, O Moth-er, Fond-ly thy
2. A - ve Ma - ri - a! the night shades are fall-ing, Soft-ly our

chil- dren are call- ing on thee, Thine are the grac- es un-
voic- es a - rise un- to thee, Earth's lone- ly ex- iles for

claimed by an- oth- er, Sin- less and beau- ti- ful- Star of the Sea!
suc- cor are call- ing, Sin- less and beau- ti- ful- Star of the Sea!

Refrain

pp 1-4. Ma-ter A-ma-bi-lis, o-ra pro no-bis! pray for thy

pp chil-dren who call up-on thee; A-ve San-ctis-si-ma!

cresc. molto A-ve pu-ris-si-ma! Sin-less and beau-ti-ful-Star of the Sea!

cresc. molto 3. Ave Maria! thy children are kneeling,
Words of endearment are murmured to thee;
Softly thy spirit upon us is stealing,
Sinless and beautiful-Star of the Sea!

allarg. 4. Ave Maria! thou portal of Heaven,
Harbor of refuge, to thee do we flee:
Lost in the darkness, by stormy winds driven,
Shine on our pathway, fair Star of the Sea!

v Refrain:

3. Ave Maria! thy children are kneeling,
Words of endearment are murmured to thee;
Softly thy spirit upon us is stealing,
Sinless and beautiful-Star of the Sea!

Refrain:

4. Ave Maria! thou portal of Heaven,
Harbor of refuge, to thee do we flee:
Lost in the darkness, by stormy winds driven,
Shine on our pathway, fair Star of the Sea!

Refrain:

THE BLESSED VIRGIN

Daily, daily sing to Mary (A)

Omni die dic Mariæ

St. Casimir
Translated by Father Bittleston

Traditional Melody
Arr. by N. A. M.

With spirit

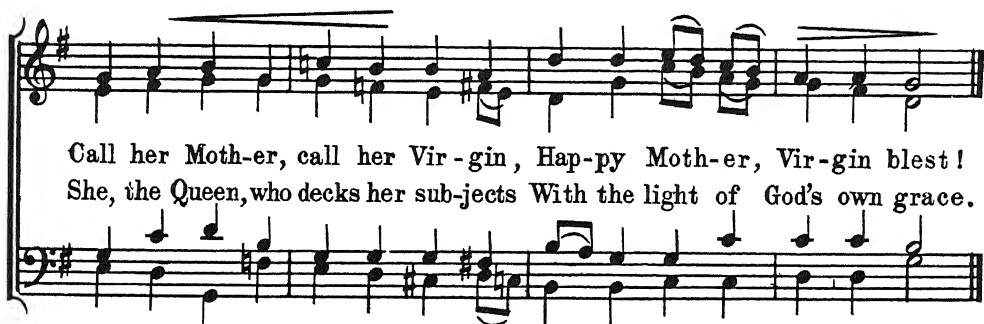
1. Dai-ly, dai-ly sing to Ma-ry, Sing, my soul, her
2. She is might-y to de-liv-er; Call her, trust her

prais-es due; All her feasts, her ac-tions wor-ship
lov-ing-ly: When the tem-pest rag-es round thee,

With the hearts de-vo-tion true. Lost in won-d'ring
She will calm the troub-led sea. Gifts of Heav-en



con - tem - pla - tion, Be her maj - es - ty con - fest!
she has giv - en No - ble la - dy! to our race:



Call her Moth - er, call her Vir - gin, Hap - py Moth - er, Vir - gin blest!
She, the Queen, who decks her sub - jects With the light of God's own grace.

3. Sing my tongue, the Virgin's trophies,
Who for us our Maker bore;
For the eurse of old inflicted,
Peace and blessing to restore.
Sing in songs of praise unending,
Sing the world's majestic Queen.
Weary not nor faint in telling
All the gifts she gives to men.
4. All my senses, heart, affections,
Strive to sound her glory forth:
Spread abroad the sweet memorials
Of the Virgin's priceless worth:
Where the voice of music thrilling,
Where the tongue of eloquence,
That can utter hymns be seeming
All her matchless excellence?

THE BLESSED VIRGIN

Daily, daily sing to Mary (B)

St. Casimir
Father Bittleston

St. Casimir
Processional

Nicola A. Montani

Allegro mod^{to}

1. Dai - ly, dai - ly, sing to Ma - ry, Sing, my soul, her
2. She is might - y to de - liv - er, Call her, trust her

prais - es due; All her feasts, her ac - tions wor - ship,
lov - ing - ly: When the tem - pest rag - es round thee,

With the heart's de - vo - tion true. Lost in won - d'ring
She will calm the troub - led sea. Gifts of Heav - en

con - tem - pla - tion, Be her maj - es - ty con - fest:
she has giv - en, No - ble La - dy! to our race;

Call her Moth-er, call her Vir-gin, Hap-py Moth-er, Vir-gin blest,
She, the Queen, who decks her sub-jects With the light of God's own grace,

Call her Moth-er, call her Vir-gin, Hap-py Moth-er, Vir-gin blest.
She, the Queen, who decks her sub-jects With the light of God's own grace.

(Additional Stanzas as given in previous Hymn, with repetition of last two lines.)

THE BLESSED VIRGIN

Mother of Mercy

Father Faber

Mater Misericordiæ

S. M. Yenn

Andante religioso

p

1. Moth-er of mer-cy, day by day, My love of
 2. Though pov-er-ty and work and woe The mas-ters

p

mf

thee grows more and more; Thy gifts are strewn up - on my
 of my life may be, When times are worst who does not

mf

rall *a tempo*

way Like sands up - on the great sea-shore. Thy gifts are
 know — Dark-ness is light with love of thee? When times are

rall *f* *cut assai*

pp

strewn up - on my way Like sands up - on the great sea-shore.
 worst who does not know — Dark-ness is light with love of thee?

pp

3. But scornful men have coldly said 4. They know but little of Thy worth
 Thy love was leading me from God; Who speak these heartless words to me;
 ¶: And yet in this I did but tread ¶: For what did Jesus love on earth
 The very path my Saviour trod. :|| One half so tenderly as thee? :||

THE BLESSED VIRGIN

Hail, all hail, great Queen of Heaven! 78

Our Lady of Lourdes

Words by S.N.D.

(The melody of Hymn No. 76 "Daily, Daily" may also be used with this text, with repetition of the last two lines of the refrain.

Processional

Traditional Melody (1750)

Adapted and Arr. by N.A.M.

"Pone luctum"

With spirit

1. Hail! all hail, great Queen of Heav-en! Hail! sweet No-tre Dame de Lourdes,
2. Blest be thou a - bove all oth - ers, Ma - ry, mis-tress of the spheres,

'Neath whose care our wea - ry ex - ile Is from count-less ills se-cured!
Star of hope, se - rene - ly beam-ing Thro' this dark-some vale of tears.

Refrain

1-4. Then let men and An-gels praise thee For each bless-ing thou'st pro-cured,

While in glad-some strains we're sing-ing, Hail! sweet No-tre Dame de Lourdes!

3. Happy angels joy to own thee,
O'er their choirs exalted high,
Throned in blissful light and beauty,
Empress of the starry sky.

4. As the fount is still unsealing
Its pure treasure softly fair,
May each drop be fraught with healing,
Dearest Mother, at thy prayer.

Refrain: Then let men and angels praise thee, etc. Refrain: Then let men and angels praise thee, etc.

NOTE: For Congregational singing it is suggested that the hymn be transposed a full tone lower

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THE BLESSED VIRGIN

O purest of creatures!

The Immaculate Conception

Father Faber

Nicola A. Montani

Slowly

p

1. O pur-est of crea-tures! Sweet Moth-er, sweet Maid! The
 2. Deep night hath come down on this rough-spok-en world, And the
p

one spot-less womb where-in Je-sus was laid! Dark night hath come
 ban-ners of dark-ness are bold-ly un-furl'd: And the tem-pest-tost
cresc

down on us Moth-er! and we Look out for thy shin-ing, sweet
 Church all her eyes are on Thee, They look to thy shin-ing, sweet
f

Star of the Sea! Look out for thy shin-ing, sweet Star of the Sea!
 Star of the Sea! They look to thy shin-ing, sweet Star of the Sea!
ff

3. The Church doth what God had first taught her to do;
 He looked o'er the world to find hearts that were true;
 Through the ages He looked, and He found none but thee,
 ¶: And He loved thy clear shining, sweet Star of the Sea! :||
4. He gazed on thy soul; it was spotless and fair;
 For the empire of sin- it had never been there;
 None had ever owned thee, dear Mother, but He,
 ¶: And He blessed thy clear shining, sweet Star of the Sea! :||

THE BLESSED VIRGIN

Whither thus, in holy rapture?

80

Quo sanctus ardor te rapit

Translated by the Rev. E. Caswall

The Visitation

From a Slovak Hymnal

Adapted and Arr. by N.A.M.

Joyously

1. Whith-er thus in ho-ly rap-ture, Roy-al maid-en, art thou bent?
 2. Lo! thine a-ged cous-in claims thee, Claims thy sym-pa-thy and care;

Why so fleet-ly art thou speed-ing Up the moun-tains rough as-cent?
 God her shame from her hath tak-en, He hath heard her fer-vent pray'r.

Filled with th' E-ter-nal God-head! Glow-ing with the Spir-it's flame!
 Blessed Moth-ers! joy-ful meet-ing! Thou in her, the hand of God,

Love it is that bears thee on-ward, And sup-ports thy ten-der frame.
 She in thee, with lips in-spir-ed, Owns the Moth-er of her Lord.

3. As the sun, his face concealing,
 In a cloud withdraws from sight,
 So in Mary then lay hidden
 He who is the world's true light.
 Honor, glory, virtue, merit,
 Be to Thee, O Virgin's Son!
 With the Father, and the Spirit,
 While eternal ages run.

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THE BLESSED VIRGIN

Hail Virgin, dearest Mary

Queen of May

(Unison Chorus)

S. M. Yenn

Moderato

p

1. Hail Vir-gin, dear-est Ma-ry! Our love-ly Queen of May! O
 2. Be-hold earth's blossoms spring-ing In beau-teous form and hue. All

p

spot-less, bless-ed La-dy, Our love-ly Queen of May. Thy
 na-ture glad-ly bring-ing Her sweet-est charms to you. We'll

chil-dren, hum-bly bend-ing, Sur-round thy shrine so dear; — With
 gath-er fresh, bright flow-ers, To bind our fair Queen's brow; — From

molto rit *rit*

heart and voice as-cend-ing, Sweet Ma-ry, hear our pray'r.
 gay and ver-dant bow-ers, We haste to crown thee now.

3. Hail Virgin, dearest Mary!
 Our lovely Queen of May,
 O spotless, blessed Lady,
 Our lovely Queen of May.
 And now, our blessed Mother,
 Smile on our festal day;
 Accept our wreath of flowers,
 And be our Queen of May.

By Permission
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THE BLESSED VIRGIN

This is the image of the Queen

82

Tr. Rev. E. Caswall

Month of Mary
Crowning Hymn

From a Slovak Hymnal
Adapted and Arr. by N.A.M.

Joyously; marcato

mf

1. This is the im-age of the Queen Who reigns in bliss a-bove; Of
 2. This hōm-age of-fered at the feet Of Ma-ry's im-age here To

mf

her who is the hope of men, Whom men and an-gels love! Most ho-ly Ma-ry!
 Ma-ry's self at once as-cends A-bove the star-ry sphere. Most ho-ly Ma-ry!

at thy feet I bend a sup-pliant knee; In this thy own sweet
 at thy feet I bend a sup-pliant knee; In all my joy, in

month of May, Dear Mother of my God, I pray, Do thou re-mem-ber me!
 all my pain, O Vir-gin born with-out a stain, Do thou re-mem-ber me!

3. How fair soever be the form
 Which here your eyes behold,
 Its beauty is by Mary's self
 Excell'd a thousandfold.

Most holy Mary! at thy feet
 I bend a suppliant knee;
 In my temptations each and all,
 From Eve derived in Adam's fall,
 Do thou remember me!

4. Sweet are the flow'rets we have culled
 This image to adorn;
 But sweeter far is Mary's self,
 That rose without a thorn!

Most holy Mary! at thy feet
 I bend a suppliant knee;
 When on the bed of death I lie,
 By Him who did for sinners die,
 Do thou remember me!

THE BLESSED VIRGIN

Hail ! Holy Queen, enthroned above

Salve Regina
Mater Misericordiae

Traditional Melody
Salve Regina Coelitum
Adapted and Arr. by N.A.M.

Andante moderato

1. Hail, ho - ly Queen, en - thron'd a - bove, *p* O Ma -
2. Our life, our sweet - ness here be - low, O Ma -

ri - a! Hail! Moth - er of Mer - cy and of love!
ri - a! Our hope in sor - row and in woe,

Refrain

O Ma - ri - a!
O Ma - ri - a! Tri - umph, all ye

Cher - u - bim, Sing with us, ye Ser - a - phim,

cresc Heav'n and earth re - sound the hymn: *p* Sal - ve,

cresc *mf* *f* *allarg.* sal - ve, sal - ve Re - gi - na!

3. To thee we cry, poor sons of Eve, 4. This earth is but a vale of tears,
O Maria!

To thee we sigh, we mourn, we grieve, A place of banishment, of fears,
O Maria!

Refrain

Refrain

5. Turn then, most gracious Advocate, 6. When this our exile is complete,
O Maria!

Tow'rs us thine eyes compassionate, Show us thy Son, our Jesus sweet,
O Maria!

Refrain

Refrain

7. O clement, gracious, Mother sweet,
O Maria!

O Virgin Mary, we entreat,
O Maria!

Refrain

THE BLESSED VIRGIN

Hail, Queen of heaven

Ave, Regina coelorum

Traditional Melody

Rev. Dr. Lingard

Arr. and Adapted by N. A. M.

Moderato

1. Hail, Queen of heaven, the o - cean star, Guide of the
 2. O gen - tle, chaste, and spot - less Maid, We sin - ners

wan - derer here be - low, Thrown on life's surge, we claim thy
 make our prayers thro' thee; Re - mind thy Son that He has

care, Save us from per - il and from woe. Moth - er of
 paid The price of our in - iq - ui - ty. Vir - gin, most

Christ, Star of the sea, Pray for the wan - derer, pray for me.
 pure, Star of the sea, Pray for the sin - ner, pray for me.

3. Sojourners in this vale of tears, To thee, blest Advocate, we cry,
 Pity our sorrows, calm our fears,
 And soothe with hope our misery.
 Refuge in grief, Star of the sea,
 Pray for the mourner, pray for me.
4. And while to Him Who reigns above,
 In Godhead One, in Persons Three,
 The Source of life, of grace, of love,
 Homage we pay on bended knee -
 Do thou, bright Queen, Star of the sea,
 Pray for thy children, pray for me.

THE BLESSED VIRGIN

Remember, holy Mary

85

Memorare
St. Bernard

Tr. Rev. M. Russell, S. J.

From a Slovak Hymnal
Arr. and Adapted by N. A. M.

Moderato

1. Re-mem-ber, ho-ly Ma-ry, 'Twas nev-er heard or known— That
2. And so to thee, my Moth-er, With fil-ial faith I call, — For

an-y one who sought thee And made to thee his moan, — That
Je-sus dy-ing gave thee As Moth-er to us all. — To

an-y one who hast-ened For shel-ter to thy care, — Was
thee, O Queen of vir-gins, O Moth-er meek, to thee — I

ev-er yet a-ban-doned And left to his de-spair.
run with trust-ful fond-ness, Like child to moth-er's knee.

3. See at thy feet a sinner,
Groaning and weeping sore —
Ah! throw thy mantle o'er me,
And let me stray no more.
Thy Son has died to save me,
And from His throne on high
His Heart this moment yearneth
For even such as I.

4. All, all His love remember,
And, oh! remember too
How prompt I am to purpose,
How slow and frail to do.
Yet scorn not my petitions,
But patiently give ear,
And help me, O my Mother,
Most loving and most dear.

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THE BLESSED VIRGIN

Hail, full of grace and purity

The Rosary

The Joyful Mysteries

Father Conway, O.P.

Isabella Montani

Moderato

1. *The Annunciation: Humility* *p* Hail full of grace and pu-ri-ty! Meek Handmaid of the

2. *The Visitation: Charity to our neighbors* *p* By that pure love which prompted thee To seek thy cousin

Lord, Hail, mod-el of hu-mil-i-ty! Chaste Mother of the Word.
blest, Pray that the fires of char-i-ty May burn with-in our breast.

3. *The Birth of Our Lord:- Poverty.*
This blessing beg, O Virgin Queen,
From Jesus through His birth,
By holy poverty to wean
Our hearts from things of earth.
4. *Presentation in the Temple:- Obedience.*
Most Holy Virgin, Maiden mild,
Obtain for us, we pray,
To imitate thy Holy Child,
By striving to obey.
5. *The finding of Our Lord:- Love of Him and of His service.*
By thy dear Son, restored to thee,
This grace for us implore,
To serve our Lord most faithfully,
And love Him more and more.
6. *Concluding Verse.*
Queen of the Holy Rosary,
With tender love look down,
And bless the hearts that offer thee
This chaplet for thy crown.

THE BLESSED VIRGIN

Hear thy children, gentlest Mother

Children's Hymn to Our Lady

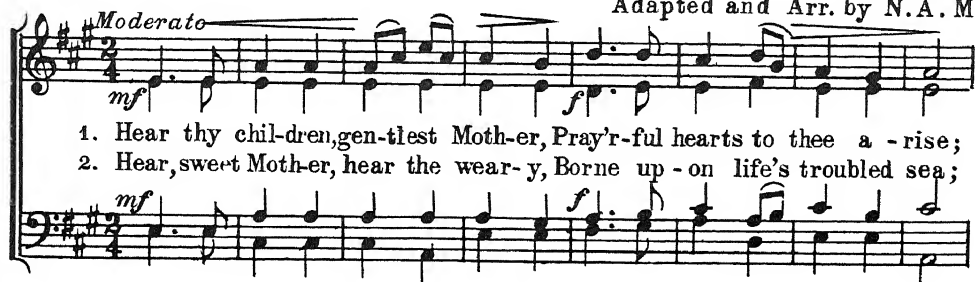
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Father Stanfield

M. Haydn

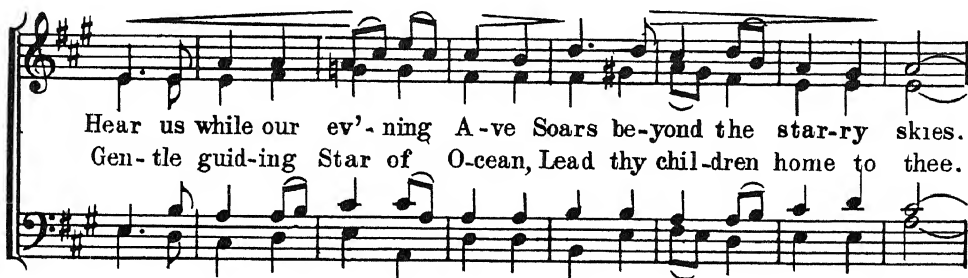
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Moderato



mf

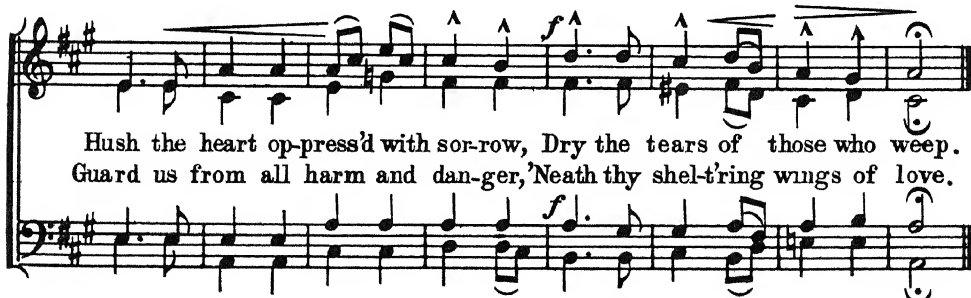
1. Hear thy chil-dren, gen-tlest Moth-er, Pray'r-ful hearts to thee a - rise;
2. Hear, sweet Moth-er, hear the wear-y, Borne up - on life's troubled sea;



Hear us while our ev'-ning A-ve Soars be-yond the star-ry skies.
Gen-tle guid-ing Star of O-cean, Lead thy chil-dren home to thee.



—Dark-ling shad-ows fall a - round us, Stars their si-lent watches keep;
—Still watch o'er us, dear-est Moth-er, From thy beauteous throne a-bove;



Hush the heart op-press'd with sor-row, Dry the tears of those who weep.
Guard us from all harm and dan-ger, 'Neath thy shel-tring wings of love.

THE BLESSED VIRGIN

O most holy one

O Sanctissima

Tr. by Rev. J. M. Raker

Sicilian Melody

Slowly, with devotion

Adapted and Arr. by N. A.M.

1. O most ho - ly one, O most low - ly one, Dear - est
 2. Help in sad - ness drear, Port of glad - ness near, Vir - gin

pp

cresc. molto

Vir - gin Ma - ri - a! Moth - er of fair Love,
 Moth - er, Ma - ri - a! In pit - y heed - ing,

f *pp*

p *f* *ff* *f* *calando* *p*

Home of the Spir - it Dove, O - ra, o - ra pro no - bis.
 Hear thou our plead - ing, O - ra, o - ra pro no - bis.

p *f* *ff* *f* *p*

3. Call we fearfully,
 Sadly, tearfully,
 Save us now O Maria!
 Let us not languish,
 Heal thou our anguish,
 Ora, ora pro nobis.

4. Mother, Maiden fair,
 Look with loving care,
 Hear our prayer, O Maria!
 Our sorrow feeling,
 Send us thy healing,
 Ora, ora pro nobis.

THE BLESSED VIRGIN

89

Mother of Christ

Words by S.N.D.

Nicola A. Montani

Not too slow (alla breve)

1. Moth-er of Christ, Moth-er of Christ, What shall I ask of thee? I
 2. Moth-er of Christ, Moth-er of Christ, What shall I do for thee? I will
 3. Moth-er of Christ, Moth-er of Christ, I toss on a storm-y sea,— O

do not sigh for the wealth of the earth, For the joys that fade and flee,— But,
 love thy Son with the whole of my strength, My on - ly King shall He be.— Yes,
 lift thy Child as a bea - con light To the port where I fain would be,— Then,

Moth - er of Christ, Moth-er of Christ, This do I long to see,— The
 Moth - er of Christ, Moth-er of Christ, This will I do for thee,— Of
 Moth - er of Christ, Moth-er of Christ, This do I ask of thee,— When the

Bliss un - told which thine arms en - fold, The treas-ure up - on thy knee.—
 all that are dear or cher-ished here, None shall be dear as He.—
 voy-age is o'er, O , stand on the shore And show Him at last to me.—

THE BLESSED VIRGIN

Raise your voices, vales and mountains

Causa nostra laetitiae

St. Alphonsus Liguori

Translated by Rev. E. Vaughan

William Schultes (1815-1879)

Joyfully (alla breve)

Adapted and Arr. by N.A.M.

1. Raise your voic - es, vales and moun - tains, Flow - 'ry
 2. Murm'ring brooks your trib - ute bring - ing, Lit - tle

mf *p*

mead - ows, streams and foun - tains, Praise, O praise the
 birds with joy - ful sing - ing, Come with mirth - ful

mf

love - liest Maid - en The Cre - a - tor ev - er made.
 prais - es lad - en To your Queen be hom - age paid.

p *rall*

3. Like a sun with splendor glowing
 Gleams thy heart with love o'erflowing,
 Like the moon in starry heaven
 Shines thy peerless purity.
4. Like the rose and lily blooming,
 Sweetly heaven and earth perfuming
 Stainless, spotless thou appearest:
 Queenly beauty graces thee.

THE BLESSED VIRGIN

O Mother! most afflicted

Our Mother of Sorrows

91

Anonymous

Traditional Melody (1638)

Adapted and Arr. by N.A.M.

Lento

1. O Moth-er! most af-flict-ed, Stand-ing be-neath that tree, Where
2. Thy heart is well nigh breaking, Thy Je-sus thus to see, De-

Refrain

Je-sus hangs re-ject-ed On the hill of Cal-va-ry: 1-5.0
rid-ed, wound-ed, dy-ing, In great-est ag-o-ny.

Ma-ry! sweet-est Moth-er, We love to pit-y thee; O!

rall

for the sake of Je-sus Let us thy chil-dren be.

3. His livid Form is bleeding,
His Soul with sorrow wrung,
Whilst thou, afflicted Mother,
Shar'st the torments of thy Son.

Refrain.

4. O Mary! Queen of Martyrs,
The sword has pierced thy heart;
Obtain for us of Jesus
In thy grief to bear a part.

Refrain.

5. O dear and loving Mother!
Entreat that we may be
Near thee and thy dear Jesus
Now and eternally.

Refrain.

SAINTS
St. Joseph
O blessed Saint Joseph
The Patronage of St. Joseph

Father Faber

Melody from the
Trier Gesangbuch (1872)
Arr and Adapted by N.A.M.

Moderato

mf 1. O bless-ed Saint Jo-seph, how great was thy worth, The
2. For thou to the pil-grim art fa-ther and guide, And

one chos-en shad-ow of God up-on earth, The
Je-sus and Ma-ry felt safe by thy side; Ah,

fa-ther of Je-sus!—Ah, then, wilt thou be, Sweet
bless-ed Saint Jo-seph, how safe I should be, Sweet

spouse of our La-dy! a fa-ther to me?
spouse of our La-dy! if thou wert with me!

3. When the treasures of God were unsheltered on earth,
Safekeeping was found for them both in thy worth:
O father of Jesus, be father to me,
Sweet spouse of our Lady! and I will love thee.

SAINTS
St. Joseph

93

Great Saint Joseph! Son of David

Translated by Bishop Casartelli Du aus David's

From a Slovak Hymnal
Adapted and Arr. by N.A.M.

Con Spirito

The musical score is written for a two-part setting (Soprano and Bass) in G major (one sharp) and 4/4 time. It consists of four systems of music. The first system begins with a treble and bass staff, each with a key signature of one sharp (F#) and a common time signature (C). The tempo/mood is marked 'Con Spirito'. The first line of music is marked 'mf' (mezzo-forte). The lyrics for the first two lines are: '1. Great Saint Jo-seph! Son of Da-vid, Fos-ter-fa-ther of our Lord, 2. Three long days in grief and an-guish With His Moth-er sweet and mild,'. The second system continues the melody and bass line, with lyrics: 'Spouse of Ma-ry ev-er Vir-gin, Keep-ing o'er them watch and ward! Ma-ry Vir-gin, didst thou wan-der Seek-ing the be-lov-ed Child.' The third system has lyrics: 'In the sta-ble thou didst guard them With a fa-ther's lov-ing care; In the tem-ple thou didst find Him: Oh! what joy then filled thy heart!' and is marked 'p' (piano). The fourth system concludes the piece with lyrics: 'Thou by God's com-mand didst save them From the cru-el Her-od's snare. In thy sor-rows, in thy glad-ness Grant us, Jo-seph, to have part.' and is marked 'rit' (ritardando) and 'f' (forte).

mf

1. Great Saint Jo-seph! Son of Da-vid, Fos-ter-fa-ther of our Lord,
2. Three long days in grief and an-guish With His Moth-er sweet and mild,

mf

Spouse of Ma-ry ev-er Vir-gin, Keep-ing o'er them watch and ward!
Ma-ry Vir-gin, didst thou wan-der Seek-ing the be-lov-ed Child.

p

In the sta-ble thou didst guard them With a fa-ther's lov-ing care;
In the tem-ple thou didst find Him: Oh! what joy then filled thy heart!

rit

Thou by God's com-mand didst save them From the cru-el Her-od's snare.
In thy sor-rows, in thy glad-ness Grant us, Jo-seph, to have part.

3. Clasped in-Jesus' arms and Mary's,
When death gently came at last,
Thy pure spirit sweetly sighing
From its earthly dwelling passed.
Dear Saint Joseph! by that passing
May our death be like to thine;
And with Jesus, Mary, Joseph,
May our souls forever shine.

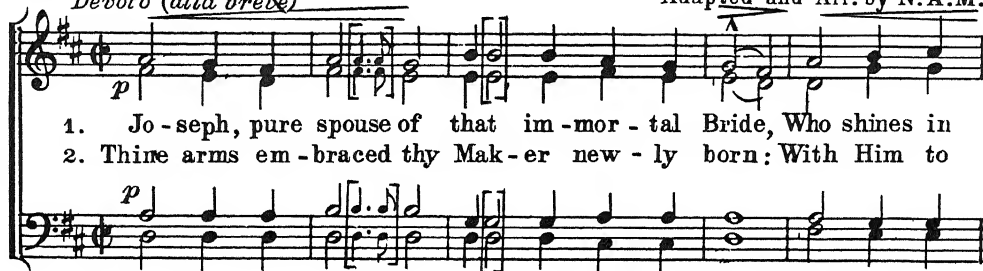
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Joseph, pure Spouse of that Immortal Bride

Te Joseph Celebrent

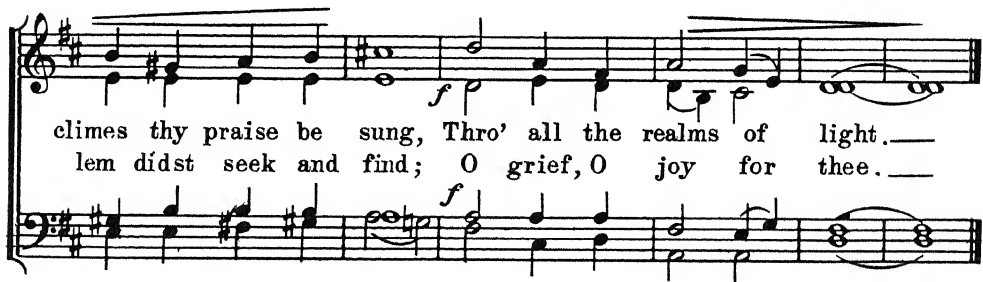
Translated by Father Caswall

*Devoto (alla breve)*M. Mattoni
Adapted and Arr. by N.A.M.


1. Jo-seph, pure spouse of that im-mor-tal Bride, Who shines in
2. Thine arms em-braced thy Mak-er new-ly born: With Him to



ev - er - vir-gin glo - ry bright, Thro' all the Chris-tian
E - gypt's des-ert did'st thou flee: Him in Je - ru - sa -



climes thy praise be sung, Thro' all the realms of light. —
lem didst seek and find; O grief, O joy for thee. —

3. Not until after death their blissful crown
Others obtain; but unto thee was given,
In thine own lifetime to enjoy thy God
As do the blest in Heaven.
4. Grant us great Trinity, for Joseph's sake
Unto the starry mansions to attain;
There, with glad tongues, thy praise to celebrate
In one eternal strain.

Hail! Holy Joseph, Hail!

Father Faber

Con Spirito

Adapted and Arr. by N.A.M.

From the Catholic Songbook (St. Gall 1863)

1. Hail, ho - ly Jo - seph, hail! Chaste spouse of Ma - ry, hail! Pure
2. Hail, ho - ly Jo - seph, hail! Com - rade of An - gels, hail! Cheer

as the lil - y flow'r In E - den's peace - ful vale. Hail!
thou the hearts that faint, And guide the steps that fail. Hail!

ho - ly Jo - seph, hail! Prince of the house of God! May
ho - ly Jo - seph, hail! God's choice wert thou a - lone! To

His best grac - es be By thy sweet hands be - stowed.
thee the Word made flesh, Was sub - ject as a Son.

The musical score is written for voice and piano. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The tempo/mood is marked 'Con Spirito'. The score includes two verses of lyrics and a final verse. Dynamics include *f* (forte) and *ff* (fortissimo). The score ends with a double bar line.

3. Hail! holy Joseph, hail!
Teach us our flesh to tame,
And, Mary, keep the hearts
That love thy husband's name.
Mother of Jesus! bless,
And bless, ye saints on high,
All meek and simple souls
That to Saint Joseph cry.

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SAINTS
St. Patrick

Hail, glorious Saint Patrick (No.1)

Sister Agnes

Adapted and Arr. by N.A.M.

Maestoso

1. Hail, glo - rious Saint Pat - rick! dear Saint of our isle, On
2. Hail, glo - rious Saint Pat - rick! thy words were once strong A -

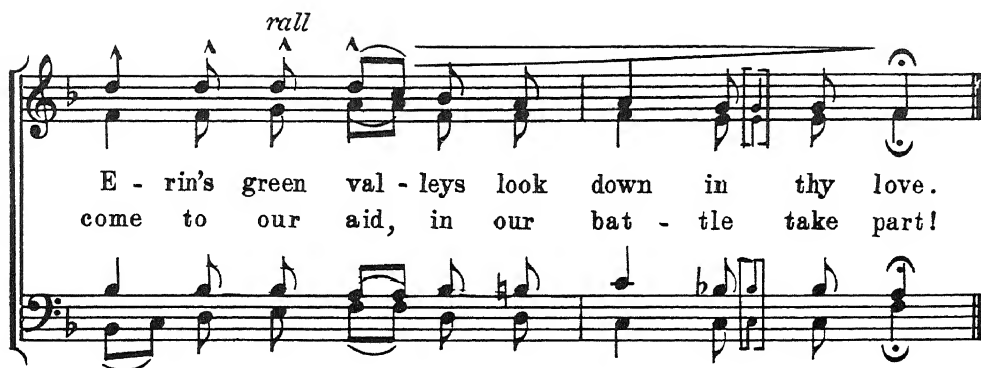
The first system of the musical score is in G major, 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is marked 'Maestoso'. The first line of music is for the vocal part, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a half note F#5. The second line of music is for the piano accompaniment, starting with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F#4, G4, and a half note F#4. The lyrics are written below the vocal line.

us thy poor chil - dren be - stow a sweet smile; And
gainst Sa - tan's wiles and a her - e - tic throng; Not

The second system of the musical score continues the melody. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a half note F#5. The piano accompaniment starts with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F#4, G4, and a half note F#4. The lyrics are written below the vocal line.

now thou art high in the man - sions a - bove, On
less is thy might where in Heav - en thou art; Oh,

The third system of the musical score continues the melody. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a half note F#5. The piano accompaniment starts with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F#4, G4, and a half note F#4. The lyrics are written below the vocal line.



3. In the war against sin, in the fight for the faith,
Dear Saint, may thy children resist to the death;
May their strength be in meekness, in penance, and prayer,
Their banner the Cross, which they glory to bear.
4. Thy people, now exiles on many a shore,
Shall love and revere thee till time be no more;
And the fire thou hast kindled shall ever burn bright,
Its warmth undiminished, undying its light
5. Ever bless and defend the sweet land of our birth,
Where the shamrock still blooms as when thou wert on earth,
And our hearts shall yet burn, wheresoever we roam,
For God and Saint Patrick and our native home.

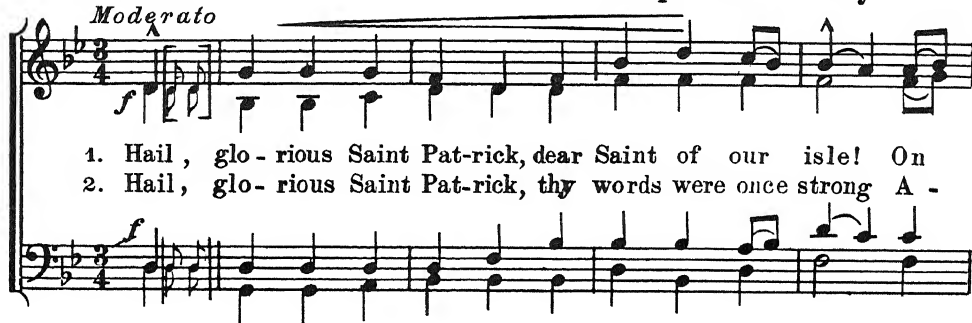
SAINTS
St. Patrick

Hail, glorious Saint Patrick (No.2)

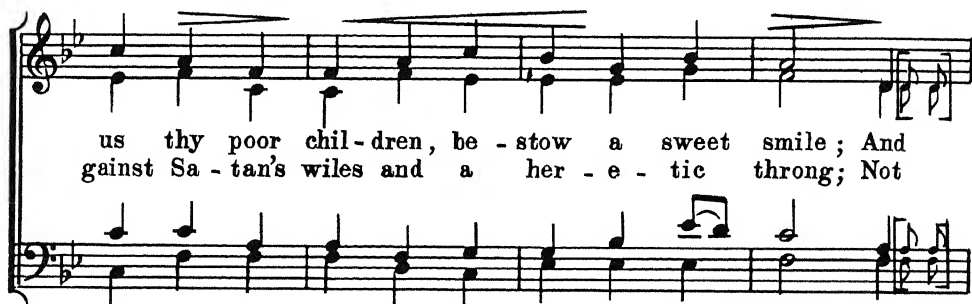
Sister Agnes

Ancient Irish Melody
Adapted and Arr. by N.A.M.

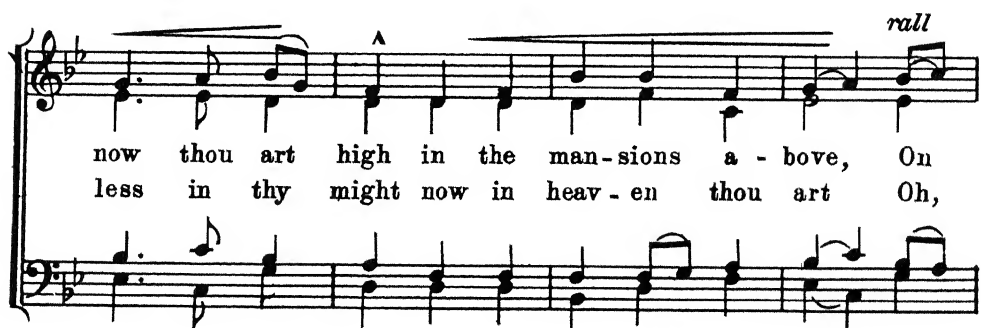
Moderato



1. Hail, glo-rious Saint Pat-rick, dear Saint of our isle! On
2. Hail, glo-rious Saint Pat-rick, thy words were once strong A -

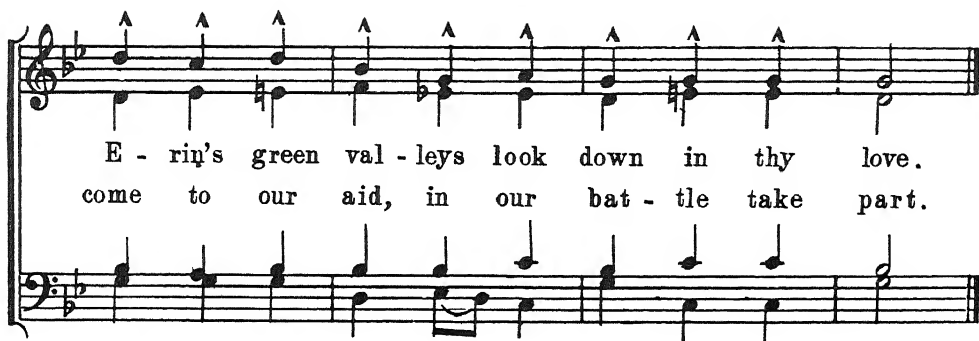


us thy poor chil-dren, be-stow a sweet smile; And
gainst Sa-tan's wiles and a her-e-tic throng; Not



now thou art high in the man-sions a-bove, On
less in thy might now in heav-en thou art Oh,

rall



3. In the war against sin, in the fight for the faith,
Dear Saint, may thy children resist to the death;
May their strength be in meekness, in penance, and prayer,
Their banner the Cross, which they glory to bear.

4. Thy people, now exiles on many a shore,
Shall love and revere thee till time be no more:
And the fire thou hast kindled shall ever burn bright
Its warmth undiminished, undying its light.

5. Ever bless and defend the sweet land of our birth,
Where the shamrock still blooms as when thou wert on earth,
And our hearts shall yet burn, wheresoever we roam,
For God and Saint Patrick and our native home.

SAINTS

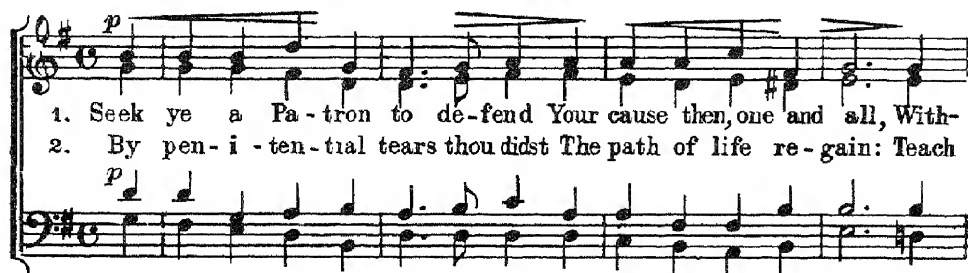
St. Peter

Seek ye a Patron to defend

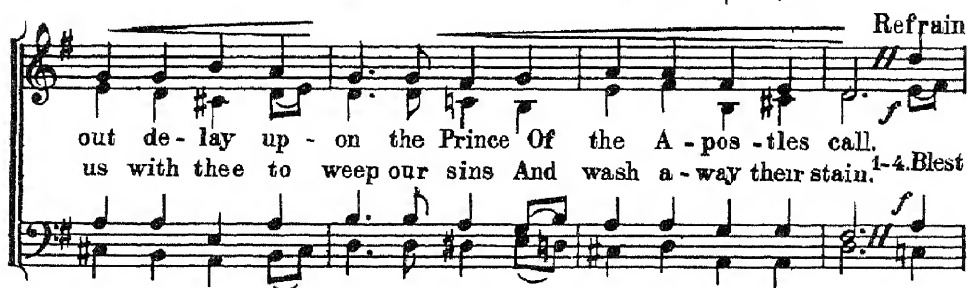
Si vis Patronum quaerere

Translated by Father Caswall

Nicola A. Montani



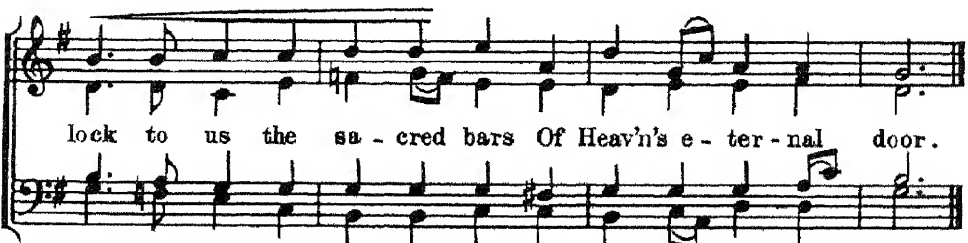
1. Seek ye a Pa-tron to de-fend Your cause then, one and all, With-
2. By pen-i - ten-tial tears thou didst The path of life re-gain: Teach



out de-lay up - on the Prince Of the A - pos - tles call.
us with thee to weep our sins And wash a - way their stain. 1-4. Blest



hold - er of the heav'n - ly Keys! Thy pray'rs we all im - plore; Un -



lock to us the sa - cred bars Of Heav'n's e - ter - nal door.

3. The Angel touch'd thee, and forthwith 4. Firm Rock whereon the Church is based!
Thy chains from off thee fell; Pillar that cannot bend,
Oh, loose us from the subtle coils With strength endue us; and the Faith
That link us close with Hell. From heresy defend.

Refrain

Refrain

Lead us, great teacher Paul

Translated from the Latin

From a Slovak Hymnal
Adapted and Arr. by N.A.M.

Slowly

p

1. Lead us, great teach-er Paul, in wis-dom's ways,
2. Praise, bless-ing, maj-es-ty, thro' end-less days,

p

And lift our hearts with thine to Heav'n's high throne,
Be to the Trin-i-ty im-mor-tal giv'n,

mf

Till faith be-holds the clear me-rid-ian blaze,
Who in pure u-ni-ty pro-found-ly sways,

mf

And in the soul reigns char-i-ty a-lone.
E-ter-nal-ly all things in earth and Heav'n.

SAINTS
St. Anthony of Padua
If great wonders thou desirest

(Si quæris) Melody from a Slovak Hymnal

Translated by Father Aylward, O.P.

Adapted and Arr. by N.A.M.

Andante moderato

p

1. If great won-ders thou de-sir-est, Hope-ful to Saint An-thon-y
 2. Young and old are ev-er sing-ing, Prais-es to Saint An-thon-y

p

pray; Er-ror, Sa-tan, wants the dir-est, Death and pest his will o -
 bring-ing; Storm-y O-cean calms its pas-sion, Bonds and fet-ters break in

mf

bey, And the sick, who beg his pit-y, From their couches haste a-way.
 twain, Treas-ures lost and limbs dis-a-bled, These his pow'r re-stores a-gain.

mf

3. Padua has been the witness
 Of these deeds six hundred years;
 Dangers flee and need must perish,
 Grief and sorrow disappear,
 Filling all the world with wonder,
 While the demons quake with fear.

4. Glory be to God the Father
 And to His co-equal Son,
 To the Holy Ghost resplendent;
 One in Three—Three in One;
 Praise we Father, Son and Spirit
 While eternal ages run.

SAINTS
St. John Baptist De La Salle.

101

Glorious Patron

Sr Mercedes

J. Lewis Browne

(♩ = 104)

1. Glo-rious Pa-tron! low be-fore Thee kneel Thy sons, with hearts a-flame!
2. Loy-al to our Queen and Moth-er, At her feet didst vow thy heart,

And our voic-es blend in mu-sic, Sing-ing prais-es to thy name.
Earth, and all its joys, for-sak-ing, Thou didst choose the bet-ter part.

Saint John Bap-tist! glo-rious Pa-tron! Saint La Salle! we sound thy fame.
Saint La Salle, our glo-ri-ous Fa-ther, Pierce our souls with love's own dart.

3. Model of the Christian Teacher!
Patron of the Christian youth!
Lead us all to heights of glory,
As we strive in earnest ruth.
Saint La Salle! oh, guard and guide us,
As we spread afar the Truth!
4. In this life of sin and sorrow,
Saint La Salle, oh, guide our way,
In the hour of dark temptation,
Father! be our spirits' stay!
Take our hand and lead us homeward,
Saint La Salle, to Heaven's bright Day!

SAINTS
St. Francis of Assisi
Blessed Francis, holy Father
 Patron of Franciscan Tertiaries

From the Franciscan Manual

Con anima

From a Slovak Hymnal
 Adapted and Arr. by N.A.M.

mf

1. Bless-ed Fran-cis, ho - ly fa - ther, Now our hearts to thee we raise,
 2. By thy love so deep and burning, For thy Sav-iour cru-ci-fied;

mf

As we gath-er round thine al-tar, Pour-ing forth our hymn of praise.
 By the to-ken, which He gave thee On thy hands and feet and side:

Bless thy chil-dren, ho - ly Fran-cis, Who thy might-y help im-plore,
 Bless thy chil-dren, ho - ly Fran-cis, With those wounded hands of thine,

rall

For in heav-en thou re-main-est, Still the fa-ther of the poor.
 From thy glo-rious throne in heav-en Where re-splen-dent-ly they shine.

3. Humble follower of Jesus,
 Likened to Him in thy birth,
 In thy way through life despising,
 For His sake, the goods of earth:
 Make us love the priceless virtue
 By our hidden God esteemed,
 Make it valued, holy Francis;
 By the souls of the redeemed.

4. Teach us also, dear Saint Francis,
 How to mourn for every sin;
 May we walk in thy dear footsteps
 Till the crown of life we win.
 Bless thy children, holy Francis,
 With those wounded hands of thine,
 From thy glorious throne in heaven,
 Where resplendently they shine.

Saint of the Sacred Heart

Father Faber

Nicola A. Montani

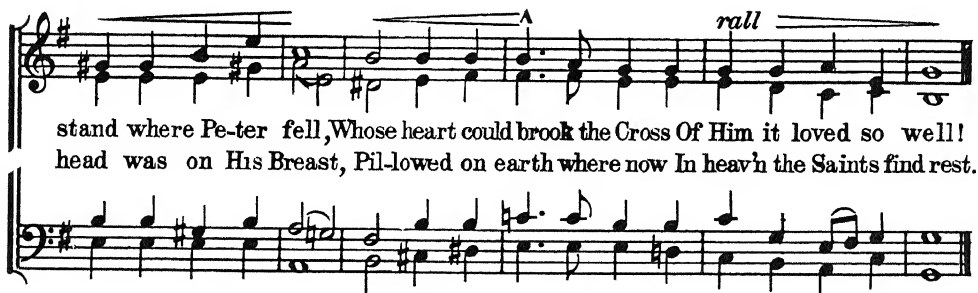
Andante



1 Saint of the Sa-cred Heart, Sweet teacher of the Word; Part-ner of
2. We know not all thy gifts; But this Christ bids us see, That He Who



Mary's woes And fav'-rite of thy Lord! Thou to whom grace was giv'n To
so loved all Found more to love in thee. When the last eve-m'ng came, Thy



stand where Pe-ter fell, Whose heart could brook the Cross Of Him it loved so well!
head was on His Breast, Pil-lowed on earth where now In heav'n the Saints find rest.

- | | |
|---------------------------------|---------------------------------|
| 3. Dear Saint! I stand far off, | 4. The gifts He gave to thee |
| With vilest sins oppressed; | He gave thee to impart; |
| Oh may I dare, like thee, | And I, too, claim with thee |
| To lean upon His Breast? | His Mother and His Heart. |
| His touch could heal the sick, | Ah teach me, then, dear Saint! |
| His voice could raise the dead! | The secrets Christ taught thee, |
| Oh that my soul might be | The beatings of His Heart, |
| Where He allows thy head. | And how it beat for me. |

SAINTS
St. Jeanne d'Arc

The Maid of France, with visioned eyes

Rt. Rev. Msgr. H. T. Henry ★

★★ Ancient French Melody

Andante maestoso

Arr. by N. A. M.

1. The Maid of France, with vi - sioned eyes, Saw mes - sen -
2. The Vi - sions and the Voic - es spoke A won - drous

gers from Par - a - dise And Voic - es bore a hid - den
mes - sage. "Break the yoke That bur - dens France, and crown your

word That on - ly by her ear was heard. (St. Joan of
King, Sweet Her - ald of his tri - umph - ing!'" 1-4. O bless - ed

★ Written expressly for the St. Gregory Hymnal (all rights reserved).

★★ A traditional Catholic melody (Provençal Noel) known as the "Marche del Rei" words of which are attributed to King Rene. The Noel, over two centuries old, was utilized by Bizet in his incidental music to "L'Arlesienne".
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Arc,)
Maid, the chant we raise That tells the meaning of thy praise: Thou teachest

rall *marcato*
ff

us the les- son grand Of love for God and Fa- ther- land.

ff

3. The Maid believed the great command,
And fought for God and native land:
Her love was like a living lamp
To guide her feet in court or camp.
Refrain.

4. O who shall dare her glory paint?
She lived a Hero, died a Saint:
A model she shall ever stand
Of love for God and Fatherland.
Refrain.

Let the deep organ swell the lay

Rev. C. Pise

Nicola A. Montani

Marcato

1. Let the deep or-gan swell the lay, In hon-or of this fes-tive day;
2. Then from the world's be-wil-d'ring strife, In peace she spent her ho-ly life,-

Let the har-mo-nious choirs proclaim Ce-cil-ia's ev-er bless-ed name.
Teach-ing the or-gan to com-bine With voice, to praise the Lamb di-vine. Ce-

Rome gave the vir-gin mar-tyr birth, Whose ho-ly name hath filled the earth; And
cil-ia, with a two-fold crown A-dorned in Heav'n, we pray look down Up-

from the ear-ly dawn of youth, She fixed her heart on God and truth.
on thy fer-vent vo-taries here, And heark-en to their hum-ble pray'r.

Sweet Agnes, Holy Child

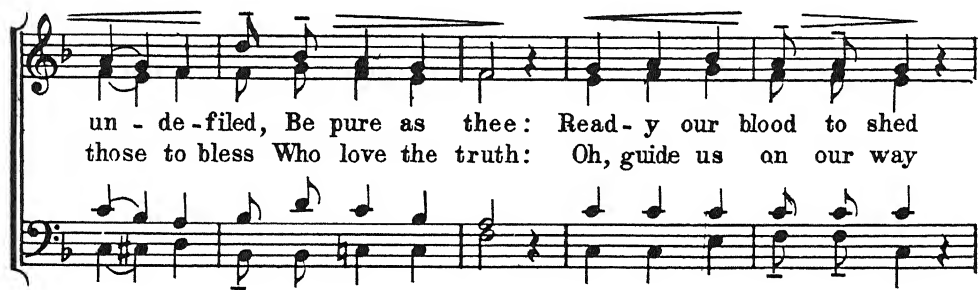
Words by S.N.D.

Melody from a Slovak Hymnal
Adapted and Arr. by N. A. M.

Andante religioso



1. Sweet Ag-nes, ho - ly child, All pu - ri - ty, Oh, may we
2. O gen-tle pa - tron - ess - Of ho - ly youth, Ask God all



un - de - filed, Be pure as thee: Read - y our blood to shed
those to bless Who love the truth: Oh, guide us on our way



Forth as the mar-tyr's led, The path of pain to tread, And die like thee.
Un-to th'e - ter - nal day, With hearts all pure and gay, Dear Saint, like thine.

3. Look down and hear our prayer

From realms above,
Show us thy tender care,
Thy guiding love:
Oh, keep us in thy sight,
Till in th'unclouded light
Of Heaven's pure vision bright
We dwell with thee.

SAINTS
St. Ursula

Afar upon a foreign shore

Ancient Breton Melody

Adapted and Arr. by N. A. M.

Andante religioso

mf

1. A - far up - on a for - eign shore A martyr's crown thy love did win, Thy
2. O hap - py Saint! up - on whose way God's special love a glo - ry cast, Thy

mf

rall

life, thy death to Je - sus giv'n, With Him to reign for - ev - er - more.
sor - rows o'er, thy tem - pest past, Thou shar - est His e - ter - nal day. ^{1-3.} Hail

Refrain a tempo

f

Bless - ed Saint, hail Ur - su - la! Ob - tain for us, we pray, That

rall

love may make us mar - tyrs too, And in our hearts hold sway.

3. To God the Father with the Son,
And Holy Spirit, Three in One,
Be glory while the ages flow,
From all above and all below.

Refrain.

O blessed Father sent by God

Father Faber

Nicola A. Montani

Moderato

1 O bless-ed Fa-ther! sent by God His mer-cy to dis-pense, Thy
2. Thy mir-a-cles are works of love; Thy greatest is to make Room

hand is out o'er all the earth, Like God's own prov-i-dence. There
in a day for toil that weeks In oth-er men would take. All

is no grief nor care of men, Thou dost not own for thine, No
cries of suf-fring thro' the earth Up-on thy mer-cy call, As

bro-ken heart thou dost not fill With mer-cy's oil and wine.
tho' thou wert, like God Him-self, A Fa-ther un-to all.

- | | |
|--|---|
| <p>3. Dear Saint not in the wilderness
Thy fragrant virtues bloom,
But in the city's crowded haunts,
The alley's cheerless gloom.
When hunger hid itself to die,
Where guilt in darkness dwelt
Thy pleasant sunshine came by stealth
Thy hand and heart were felt.</p> | <p>4. For charity anointed thee
O'er want and woe, and pain;
And she hath crowned thee emperor
Of all her wide domain.
Vincent! like Mother Mary, thou
Art no one's patron saint;
Eyes to the blind, health to the sick,
And life to those who faint.</p> |
|--|---|

Dear Crown of all the Virgin-choir

Jesu, corona Virginum

For Unison, or Two-Part Chorus of Equal Voices

Translated by Father Caswall

P Piel

Moderato

1. Dear Crown of all the Vir - gin - choir! That ho - ly
 2. En - cir - cled by Thy Vir - gin band, A - mid the

Moth - er's Vir - gin Son! Who is, a - lone of
 lil - ies Thou art found; For Thy pure brides with

wom - an - kind, Moth - er and Vir - gin both in one.
 lav - ish hand Seat - ting im - mor - tal grac - es round.

3. And still wherever Thou dost bend 4. Keep us, O Purity divine,
 Thy lovely steps, O glorious King, From every least corruption free;
 Virgins upon Thy steps attend, Our every sense from sin refine,
 And hymns to Thy high glory sing. And purify our souls for Thee.

5. To God the Father, and the Son,
 All honor, glory, praise be given;
 With Thee, coequal Paraclete!
 For evermore in earth and Heaven.

SAINTS
Feasts of Apostles

110

Now let the earth with joy resound

Exsultet orbis gaudiis

Translated by Father Caswall Processional

Lachmannov Spevniček

Joyously and with animation (alla breve)

Adapted and Arr. by N. A. M.

marcato

1 Now let the earth with joy re - sound; And Heav'n the
2. O ye who, throned in glo - ry dread, Shall judge the

chant re - ech - o round; Nor Heav'n nor earth too
liv - ing and the dead! Lights of the world for

high can raise The great A - pos - tles' glo - rious praise.
ev - er - more! To you the sup - pliant pray'r we pour.

3. So when the world is at its end,
And Christ to judgment shall descend,
May we be called those joys to see
Prepared from all eternity.

4. Praise to the Father, with the Son,
And Holy Spirit, Three in One;
As ever was in ages past,
And so shall be while ages last.

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141

Hark! hark! my soul

The Pilgrims of the Night

Father Faber

Nicola A. Montani

Moderate (alla breve)

1. Hark! hark! my soul, an - gel - ic songs are swell - ing O'er
2. Dark - er than night life's shad - ows fall a - round us, And,

earth's green fields and o - cean's wave - beat shore; How
like be - night - ed men, we miss our mark; God

sweet the truth those bless - ed strains are tell - ing Of
hides Him - self, and grace hath scarce - ly found us, Ere

that new life where sin - shall be no more!
death finds out his vic - tims in the dark.

Refrain

pp-f
1-4. An - gels of Je - sus! An - gels of light! —
pp-f

Sing - ing to wel - come The pil - grims of the night.

3. Far, far away, like bells at evening pealing,
The voice of Jesus sounds o'er land and sea;
And laden souls, by thousands meekly stealing,
Kind Shepherd! turn their weary steps to Thee.
Refrain.

4. Angels! sing on, your faithful watches keeping,
Sing us sweet fragments of the songs above;
While we toil on, and soothe ourselves with weeping,
Till life's long night shall break in endless love.
Refrain.

Dear Angel! ever at my side

The Guardian Angel

Father Faber

Nicola A. Montani

Semplice

1. Dear An - gel! ev - er at my side, How
2. Thy beau - ti - ful and shin - ing face, I

lov - ing must thou be, To leave thy home in
see not, tho' so near; The sweet - ness of thy

heav'n to guide A lit - tle child like me.
soft low voice Too deaf am I to hear.

3. But when, dear Spirit, I kneel down, 4. Oh! when I pray thou prayest too,
Both morn and night to prayer, Thy prayer is all for me;
Something there is within my heart, But when I sleep, thou sleepest not,
Which tells me thou art there. But watchest patiently.
5. Then, for thy sake, dear Angel! now 6. Then love me, love me, Angel dear!
More humble will I be: And I will love thee more;
But I am weak, and when I fall, And help me when my soul is cast
O weary not of me. Upon the eternal shore.

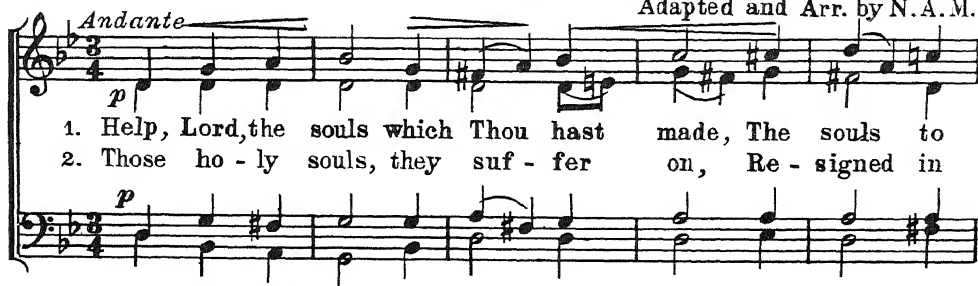
Help, Lord, the Souls which Thou hast made

The Faithful departed

Cardinal Newman

From a Slovak Hymnal
Adapted and Arr. by N.A.M.

Andante



p

1. Help, Lord, the souls which Thou hast made, The souls to
2. Those ho - ly souls, they suf - fer on, Re - signed in



Thee — so dear, — In pris - on for the
heart — and will, — Un - til Thy high be -

allargando



debt un - paid, Of sins com - mit - ted here. —
hest is done, And jus - tice has its fill. —

3. For daily falls, for pardoned crime, 4. Oh, by their patience of delay,
They joy to undergo Their hope amid their pain,
The shadow of Thy Cross sublime, Their sacred zeal to burn away
The remnant of Thy woe. Disfigurement and stain;
5. Oh, by their fire of love, not less 6. Good Jesus, help! sweet Jesus, aid
In keenness than the fl ame, The souls to Thee most dear,
Oh, by their very helplessness, In prison for the debt unpaid
Oh, by Thy own great Name: Of sins committed here.

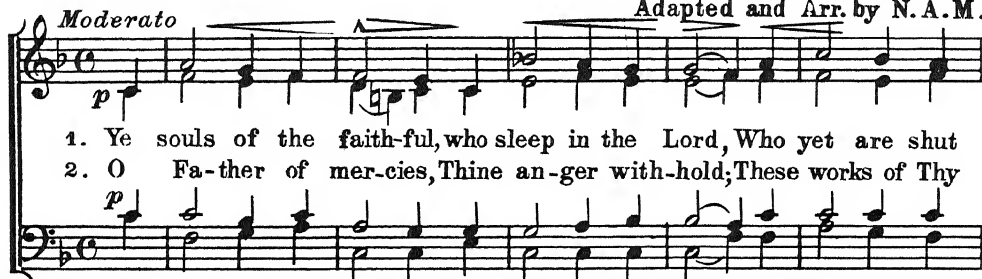
Ye Souls of the Faithful

O vos fideles animæ

Tr. by Father Caswall

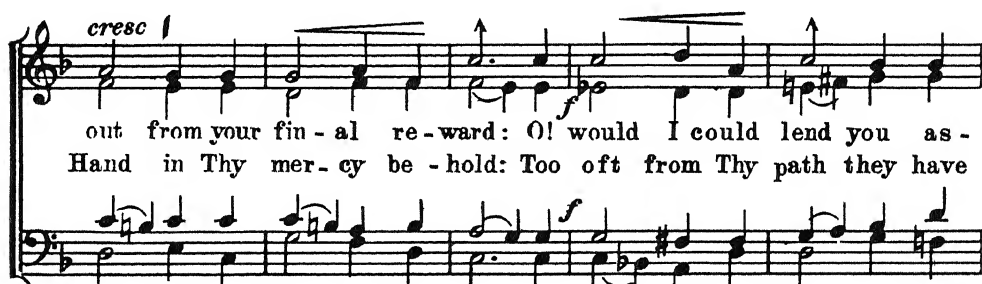
From an Italian Hymn Book
Adapted and Arr. by N. A. M.

Moderato

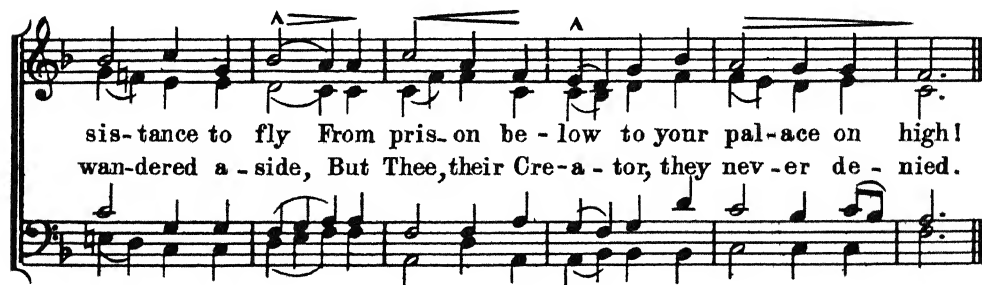


1. Ye souls of the faith-ful, who sleep in the Lord, Who yet are shut
2. O Fa-ther of mer-cies, Thine an-ger with-hold; These works of Thy

cresc



out from your fin-al re-ward: O! would I could lend you as-
Hand in Thy mer-cy be-hold: Too oft from Thy path they have



sis-tance to fly From pris-on be-low to your pal-ace on high!
wan-dered a-side, But Thee, their Cre-a-tor, they nev-er de-nied.

3. O tender Redeemer, their misery see:
Deliver the souls that were ransomed by Thee:
Behold how they love Thee, despite of their pain:
Restore them, restore them to favor again.
4. O Spirit of Grace, Thou Consoler divine,
See how for Thy presence they longingly pine,
To lift, to enliven their sadness, descend;
And fill them with peace and with joy in the end.

O turn to Jesus, Mother, turn

Father Faber

From a Slovak Hymnal
Adapted and Arr. by N.A.M.

Lento

1. O turn to Je - sus, Moth - er! turn, And
2. Ah! they have fought a gal - lant fight; In

call Him by His ten - der - est names; Pray for the Ho - ly
death's cold arms they per - se - vered; And af - ter life's un -

Souls that burn This hour a - mid the cleans - ing flames.
cheer - y night, The ar - bour of their rest is neared.

3. They are the children of thy tears; 4. O Mary, let thy Son no more
Then hasten, Mother, to their aid; His lingering Spouses thus expect:
In pity think each hour appears God's children to their God restore,
An age while glory is delayed. And to the Spirit His elect.

5. Pray, then, as thou hast ever prayed;
Angels and souls, all look to thee;
God waits thy prayers, for He hath made
Those prayers His law of charity.

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THE HOLY SOULS

Unto him, for whom this day

Recessional

Rt. Rev. Msgr. H. T. Henry, Litt. D.

Nicola A. Montani

Andante religioso (non troppo lento) *accel*

1. Un - to him, for whom, this day; — *Juste ju - dex* —
 2. When at Judg - ment he shall stand, — *Rex tre - men - dæ*

a tempo

ul - ti - o - nis, We in love and pit - y pray; —
maj - es - ta - tis, Grant him what Thy love hath planned,

Refrain

Do - num fuc re - mis - si - o - nis. 1-3. Pi - e Je - su Do - mi -
Qui sal - van - dos sal - vas gra - tis.

1 2 rall

ne, — Do - na e - i re - qui - em. re - qui - em.

3. He hath fought the gallant fight

Inter oves locum præstata,

Lead Him on to Heaven's light

Statuens in parte dextra.

Refrain: ||: *Pie Jesu etc.* :||

Out of the depths

De Profundis

S. Webbe

Adapted and Arr. by N. A. M.

With devotion

1. Out of the depths to Thee, O Lord, I cry, Lord! gra-cious
 2. Oh, hear our pray'rs and sighs, Re-deem-er blest, And grant Thy

turn Thine ear to sup-pliant sigh; If sins of man Thou scann'st,
 ho-ly souls e-ter-nal rest. And let per-pet-ual light

who may stand That search-ing eye of Thine, and chast'n-ing hand?
 up-on them shine; For tho' not spot-less, still these souls are Thine.

3. To be appeased in wrath, dear Lord, is Thine;
 Thou mercy with Thy justice canst combine;
 Thy blood our countless stains can wash away:
 This is Thy law, our hope and steadfast stay.
4. This God Himself shall come from Heaven above,
 The Christ! the God of mercy and of love!
 He comes. He comes! the God Incarnate He!
 And by His glorious death makes all men free!

HEAVEN Jerusalem the Golden

Bernard of Cluny
Translated by J. M. Neale

Urbs Sion aurea

J. Grabowski
Adapted and Arr. by N. A. M.

Con moto

p

1. Je - ru - sa - lem the Gol - den, With milk and hon - ey blest, Be -
2. They stand, those Halls of Si - on, All ju - bi - lant with song, And

p

neath thy con - tem - pla - tion Sink heart and voice op - prest; I
bright with man - y an An - gel, And all the Mar - tyr throng; The

know not. Oh, I know not What joys a - wait us there; What
Prince is ev - er in them, His light is al - ways seen; The

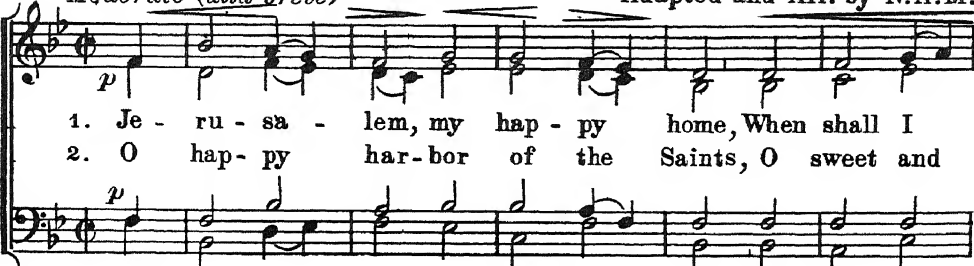
ra - dian - cy of glo - ry, What bliss be - yond com - pare.
pas - tures of the bless - ed Are decked in glo - rious sheen.

3. There is the throne of David,
And bliss without alloy;
The shout of them that triumph,
The song of festal joy;
And they, who with their Leader
Have conquered in the fight,
For ever and for ever
Are clad in robes of white.

4. O sweet and blessed country,
The home of God's elect!
O sweet and blessed country
That eager hearts expect!
Jesu, in mercy bring us
To that dear land of rest;
Who art, with God the Father,
And Spirit, ever blest.

Jerusalem, my happy home

L. Anderson, S. J.

From an Italian Hymnal
Adapted and Arr. by N.A.M.*Moderato (alla breve)*


1. Je - ru - sa - lem, my hap - py home, When shall I
2. O hap - py har - bor of the Saints, O sweet and



come to thee? _____ When shall my sor - rows
pleas - ant soil: _____ In thee no sor - row



have an end? Thy joys when shall I see? _____
may be found, No grief, no care, no toil. _____

3. There lust and lucre cannot dwell,
There envy bears no sway,
There is no hunger, heat or cold
But pleasure every way.
4. Jerusalem, Jerusalem,
God grant I once may see
Thy endless joys, and of the same,
Partaker, aye to be.

HEAVEN

O Paradise! O Paradise!

Father Faber

From a Slovak Hymnal
Adapted and Arr. by N.A.M.*Moderato*

1. O Par-a-dise! O Par-a-dise! Who doth not crave for rest? Who
2. O Par-a-dise! O Par-a-dise! The world is grow-ing old; Who

Refrain

would not seek the hap-py land, Where they that loved are blest;
would not be at rest and free Where love is nev-er cold;

loy-al hearts, and true, Stand ev-er in the light, All

rap-ture thro' and thro' In God's most ho-ly sight?

3. O Paradise! O Paradise!
'Tis weary waiting here;
I long to be where Jesus is,
To feel, to see Him near;

Refrain.

4. O Paradise! O Paradise!
I want to sin no more;
I want to be as pure on earth
As on thy spotless shore;

Refrain.

5. O Paradise! O Paradise!
I greatly long to see
The special place my dearest Lord
In love prepares for me;

Refrain.

THE CHURCH

Faith of our Fathers!

121

Father Faber

Fideles ad mortem

Nicola A. Montani

Maestoso, ben marcato

1. Faith of our Fa - thers! liv - ing still In spite of dun - geon,
2. Our Fa - thers, chained in pris - ons dark, Were still in heart and

fire, and sword; Oh, how our hearts beat high with joy
con - science free: How sweet would be — their chil - dren's fate,

Refrain
When - e'er we hear that glo - rious word.
If they, like them, could die for thee! 1-3 Faith of our Fa - thers!

Ho - ly Faith! We will be true to thee till death.

3. Faith of our Fathers! we will love
Both friend and foe in all our strife:
And preach thee too, as love knows how
By kindly words and virtuous life:
||: Faith of our Fathers! Holy Faith!
We will be true to thee till death. :||

(*) OLD VERSION (ad lib.)

hear that glo - rious word.
them, could die for thee!

THE CHURCH

Long Live the Pope!

Hymn for the Pope

Rt. Rev. Msgr. Hugh T. Henry, Litt. D.

H. G. Ganss

Maestoso

1. Long live the Pope! His prais - es sound A -
 2. Be - lea-guered by the foes of earth, Be -

The first system of the hymn, marked *Maestoso*. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are for two parts: Part 1 and Part 2.

gain and yet a - gain: — His rule is o - ver
 set by hosts of hell, — He guards the loy - al

The second system of the hymn. The melody continues in the treble staff, with a fermata over the word 'gain'. The bass staff continues the accompaniment.

space and time; His throne the hearts of men: All
 flock of Christ, A watch-ful sen - ti - nel: And

The third system of the hymn. The melody continues in the treble staff, with a fermata over the word 'men'. The bass staff continues the accompaniment.

hail! the Shep - herd King of Rome, The theme of lov - ing
 yet, a - mid the din and strife, The clash of mace and

The fourth system of the hymn. The melody continues in the treble staff. The bass staff continues the accompaniment.

song: Let all the earth his glo - ry sing, And
sword, He bears a - lone the shep - herd staff, This

heav'n the strain pro - long, Let all the earth his
cham - pion of the Lord, He bears a - lone the

glo - ry sing, And heav'n the strain pro - long.
shep - herd staff, This cham - pion of the Lord.

3. His signet is the Fisherman's;
No sceptre does he bear;
In meek and lowly majesty
He rules from Peter's Chair:
And yet from every tribe and tongue,
From every clime and zone,
||: Three hundred million voices sing,
The glory of his throne. :||

4. Then raise the chant, with heart and voice,
In church and school and home:
"Long live the Shepherd of the Flock!
Long live the Pope of Rome!"
Almighty Father, bless his work,
Protect him in his ways,
||: Receive his prayers, fulfil his hopes,
And grant him "length of days." :||

THE CHURCH

Blest is the Faith

Father Faber

Nicola A. Montani

Maestoso

1. Blest is the Faith, di - vine and strong, Of thanks and
2. Blest is the Hope that holds to God, In doubt and

praise an end - less foun - tain, Whose life is one per -
dark - ness still un - shak - en, And sings a - long the

pet - ual song, High up the Sav - iour's ho - ly moun - tain.
heav'n - ly road, Sweet - est when most it seems for - sak - en.

Refrain.

1-3. Oh, Si - on's songs are sweet to sing, With mel - o -

dies of glad-ness lad - en; Hark! how the harps of

an - gels ring, Hail! Son of Man! Hail! Moth - er - Maid - en!

3. Blest is the Love that cannot love

Aught that earth gives of best and brightest;

Whose raptures thrill like saints' above,

Most when its earthly gifts are lightest.

Refrain: Oh Sion's songs etc.

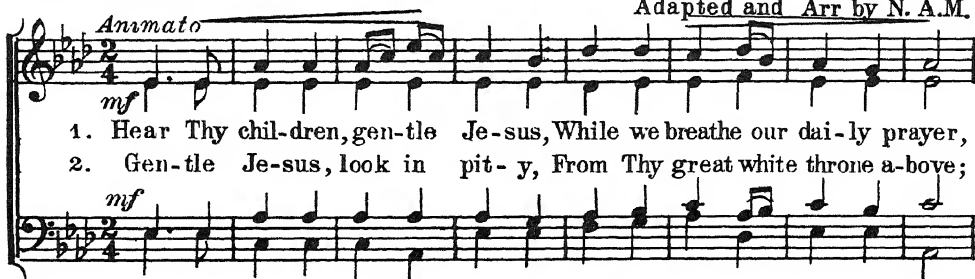
Hear Thy Children, gentle Jesus

Father Stanfield

M. Haydn

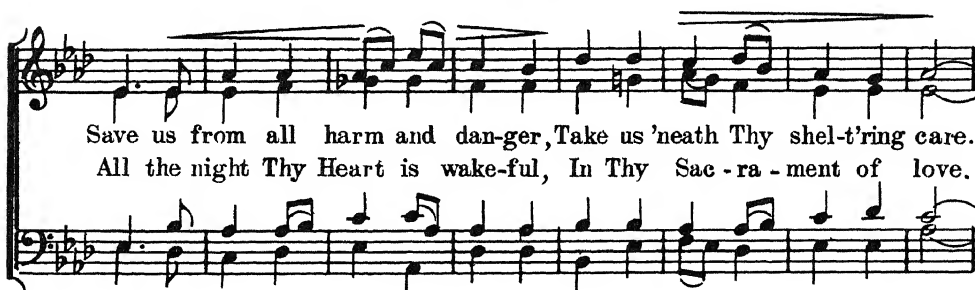
Adapted and Arr by N. A.M.

Animato

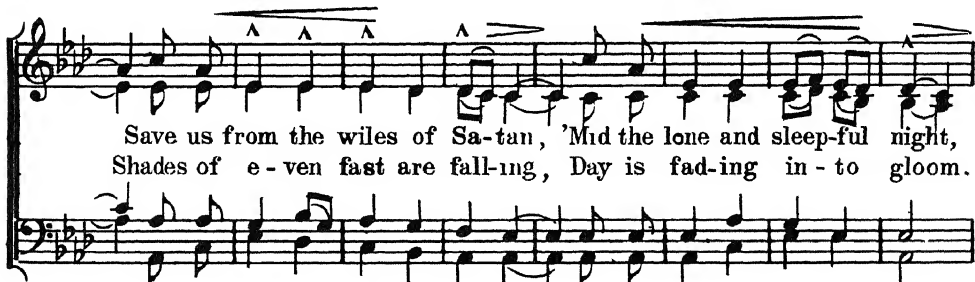


mf

1. Hear Thy chil-dren, gen-tle Je-sus, While we breathe our dai-ly prayer,
2. Gen-tle Je-sus, look in pit- y, From Thy great white throne a-bove;



Save us from all harm and dan-ger, Take us 'neath Thy shel-t'ring care.
All the night Thy Heart is wake-ful, In Thy Sac-ra-ment of love.



Save us from the wiles of Sa-tan, 'Mid the lone and sleep-ful night,
Shades of e-ven fast are fall-ing, Day is fad-ing in-to gloom.



rall

Sweet-ly may bright Guardian An-gels Keep us 'neath their watchful sight.
When the shades of death fall 'round us, Lead Thine ex-iled chil-dren home.

Little King, so fair and sweet

School Hymn

S.N.P.

From a Slovak Hymnal
Adapted and Arr. by N.A.M.

Unison

p

1. Lit-tle King, so fair and sweet, See us gath-ered at Thy feet:
2. Raise Thy lit-tle hand to bless All our child-hood's hap-pi-ness,

p

Be Thou Mon-arch of our school, It shall pros-per 'neath Thy rule,
Bless our sor-row and our pain, That each cross may be our gain.

We will be Thy sub-jects true, Brave to suf-fer, brave to do;
By Thine own sweet childhood, Lord, Sanc-ti-fy each thought and word,

All our hearts to Thee we bring, Take them, keep them, lit-tle King.
Set Thy seal on ev-'ry thing Which we do, O lit-tle King.

3. Be our Teacher when we learn,
All the hard to easy turn;
Be our Playmate when we play,
So we shall indeed be gay.
Keep us happy, keep us pure,
While our childhood shall endure,
All its days to Thee we bring,
Bless them, guard them, little King.

4. And when holidays have come,
Call Thy children to Thy home,
In that gentle voice of Thine,
Which we know, sweet Child Divine.
At the gate, oh, meet us thus,
As we loved Thee— Child like us;
Stretch Thine hands in welcoming
To Thine own, O little King.

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When Blossoms flowered 'mid the snows

A Christmas Carol

For Unison Chorus

Frederick H. Martens

Pietro A. Yon*

Andante mosso *mf*

1. When

p

blos-soms flow-ered 'mid the snows Up-on a win-ter night, Was
gain the heart with rap-ture glows To greet the ho-ly night, That

p

rall *a tempo*

born the Child, the Christmas Rose, The King of Love and Light. The
gave the world its Christmas Rose, Its King of Love and Light. Let

rall *a tempo*

The musical score is written for a unison chorus and piano accompaniment. It features a key signature of two sharps (F# and C#) and a 12/8 time signature. The tempo is marked 'Andante mosso'. The score is divided into three systems. The first system shows the vocal melody and piano accompaniment. The second system includes the lyrics 'blos-soms flow-ered 'mid the snows Up-on a win-ter night, Was gain the heart with rap-ture glows To greet the ho-ly night, That'. The third system includes the lyrics 'born the Child, the Christmas Rose, The King of Love and Light. The gave the world its Christmas Rose, Its King of Love and Light. Let'. The piano accompaniment consists of a treble and bass staff. The vocal melody is on a single staff. The score includes various musical notations such as notes, rests, and dynamic markings.

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p

an - gels sang, the shep - herds sang, The
 ev - 'ry voice ac - claim His name, The

f

grate-ful earth re-joiced; _____ And at His bless - ed
 grate-ful cho - rus swell. _____ From par - a - dise to

Refrain
pp

birth the stars Their ex-ul - ta-tion voiced. _____ 0
 earth He came That we with Him might dwell. _____

Non troppo lento

come let us a - dore Him, O come let us a -

(Oboe)

(Sw.) pp

dore Him, O come let us a - dore ——— Him

Christ ——— the Lord. ——— 2. A -

rall

FOR CHILDREN
The Infant Jesus

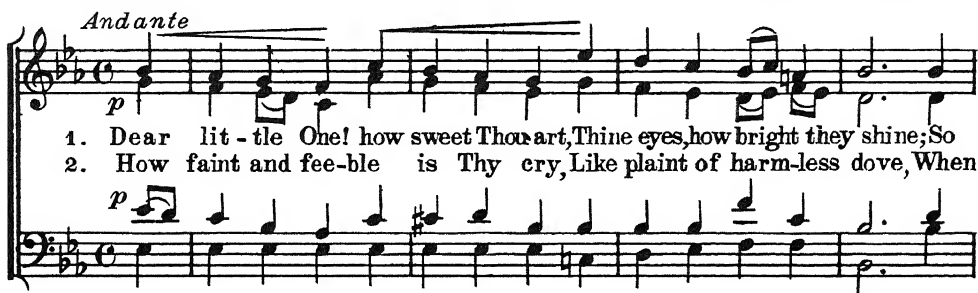
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Dear little One! how sweet Thou art
Christmas

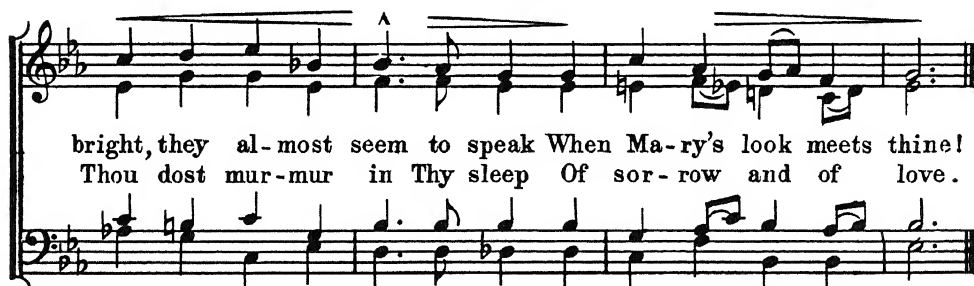
For additional Children's Hymn see No. 87
Father Faber

Nicola A. Montani

Andante



1. Dear lit-tle One! how sweet Thou art, Thine eyes, how bright they shine; So
2. How faint and fee-ble is Thy cry, Like plaint of harm-less dove, When



bright, they al-most seem to speak When Ma-ry's look meets thine!
Thou dost mur-mur in Thy sleep Of sor-row and of love.

3. When Mary bids Thee sleep Thou sleep'st,
Thou wakest when she calls;
Thou art content upon her lap,
Or in the rugged stalls.
4. Saint Joseph takes Thee in his arms,
And smoothes Thy little cheek,
Thou lookest up into his face
So helpless and so meek.
5. Yes! Thou art what Thou seem'st to be,
A thing of smiles and tears;
Yet Thou art God, and Heaven and earth
Adore Thee with their fears.

HOLY COMMUNION

Acts of Faith, Hope, Love and Contrition

Great God, whatever through Thy Church

From a Slovak Hymnal
Adapted and Arr. by N. A. M.*Maestoso*

f Faith 1. Great God, what-ev-er thro' Thy Church Thou teachest to be true, I
f Hope 2. My God, I firm-ly hope in Thee, For Thou art great and good; Thou
 firm-ly do be-lieve it all, And will con-fess it, too. Thou
 gav-est us Thine on-ly Son To die up-on the Road. I
f nev-er canst de-ceiv-ed be, Thou nev-er canst de-ceive, For
 hope thro' Him for grace to live As Thy com-mandments teach, And
 Thou art truth it-self, and Thou Dost tell me to be-lieve.
 thro' Thy mer-cy, when I die The joys of Heav'n to reach.

Act of Love

3. With all my heart and soul and strength,
 I love Thee, O my Lord,
 For Thou art perfect, and all things
 Were made by Thy blest Word.
 Like me to Thine own image made,
 My neighbor Thou didst make,
 And as I love myself, I love
 My neighbor for Thy sake.

Act of Contrition

4. Most Holy God, my very soul
 With grief sincere is mov'd,
 Because I have offended Thee,
 Whom I should e'er have lov'd.
 Forgive me, Father; I am now
 Resolved to sin no more,
 And by Thy holy grace to shun
 What made me sin before.

O Lord, I am not worthy

Nicola A. Montani

Lento con espressione

p

1. O Lord, I am not wor - thy That
2. And hum - bly I'll re - ceive — Thee, The

Thou should'st come to me ; But speak the words of
Bride - groom of my soul , No more by sin to

rall

com - fort, My spir - it healed shall be.
grieve Thee, Or fly Thy sweet con - trol.

3. O Mighty Eternal Spirit
Unworthy tho' I be,
Prepare me to receive Him
And trust the Word to me.

Jesus, Thou art coming

Acts before Communion

Words by S.N.D.

Adapted and Arr. by N.A.M.
From a Slovak Hymnal

Moderato

1. Je - sus, Thou art com - ing, Ho - ly as Thou art,
2. Who am I, my Je - sus, That Thou com'st to me?

Thou, the God who made me, To my sin - ful heart.
I have sinned a - gainst Thee Of - ten, griev - ous - ly;

Je - sus, I be - lieve it On Thy on - ly word;
I am ver - y sor - ry I have caused Thee pain;

rall

Kneel - ing, I a - dore Thee As my King and Lord.
I will nev - er, nev - er, Wound Thy Heart a - gain.

Trust

3. Put Thy kind arms round me,
Feeble as I am;
Thou art my Good Shepherd,
I, Thy little lamb;
Since Thou comest, Jesus,
Now to be my Guest,
I can *trust* Thee always,
Lord, for all the rest.

Love and Desire

4. Dearest Lord, I *love* Thee,
With my whole, whole heart,
Not for what Thou givest,
But for what Thou art.
Come, oh, come, sweet Saviour!
Come to me, and stay,
For I *want* Thee, Jesus,
More than I can say.

Offering and petition

5. Ah! what gift or present,
Jesus, can I bring?
I have nothing worthy
Of my God and King;
But Thou art my Shepherd,
I, Thy little lamb;
Take *myself*, dear Jesus,
All I have and am.
6. Take my body, Jesus,
Eyes, and ears, and tongue;
Never let them, Jesus,
Help to do Thee wrong.
Take my heart, and fill it
Full of love for Thee;
All I have I give Thee,
Give Thyself to me.

HOLY COMMUNION

Jesus, Jesus come to me

Hymn before Communion

For additional Communion Hymns see Nos. 49, 51, 54, and Hymns in honor of the Blessed Sacrament. See also "Acts," Nos. 128, 129, 130, 145.

Tr. Sister Jeanne Marie S.N.D.

Based upon a German Melody but altered and re-arranged by N.A.M.

Slowly

1. Je - sus, Je - sus, come to me,
 2. Je - sus, I live for Thee,
 3. Com - fort my poor soul dis - tressed,

All my long - ing is for Thee, Of all friends the
 Je - sus, I die for Thee, I be -
 Come and dwell with - in my breast, Oh how oft I -

best Thou art, Make of me Thy coun - ter - part.
 long to Thee, For - e'er in life and death.
 long for Thee, Je - sus, Je - sus, come to me.

My God, accept my heart this day

M. Bridges

Nicola A. Montani

Slowly with devotion

p

1. My God, ac - cept my heart this day, And
2. Be - fore the cross of Him who died, Be -

p

make it al - ways Thine, That I from Thee no
hold I pros - trate fall; Let ev - 'ry sin be

more may stray, No more from Thee de - cline.
cru - ci - fied, Let Christ be all in all.

3. Anoint me with Thy heavenly grace, 4. May the dear blood, once shed for me,
Adopt me for Thine own, — My best atonement prove ; —
That I may see Thy glorious face That I from first to last may be
And worship at Thy throne. The purchase of Thy love!

5. Let every thought, and work, and word,
To Thee be ever giv'n —
Then life shall be Thy service, Lord,
And death the gate of heaven!

Jesus, my Lord! behold at length the time Act of Contrition

Bishop Chadwick

Traditional Melody
Adapted and Arr. by N.A.M.

Moderato

1. Je-sus, my Lord! be-hold at length the time When I re-solve to
2. Since my poor soul Thy precious Blood has cost Suf-fer it not for

Refrain

turn a-way from crime,
ev-er to be lost.

1-3. Oh, par-don me, Je-sus Thy mer-cy I im -

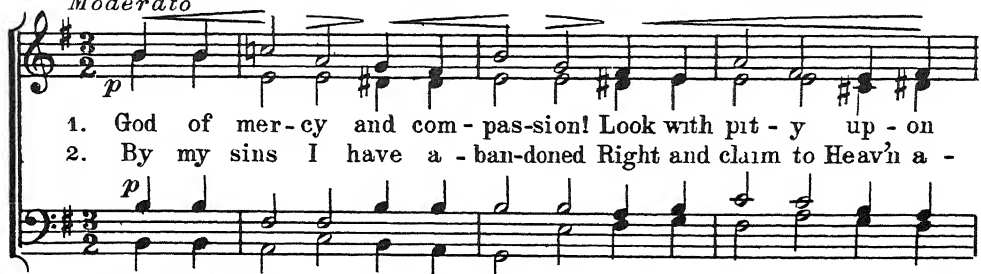
plore; I will nev-er more of-fend Thee; Oh, fend Thee; no never more.

3. Kneeling in tears, behold me at Thy Feet,
Like Magdalene, forgiveness I entreat.
Oh pardon me, Jesus, Thy mercy I implore,
I will never more offend Thee;
Oh pardon me, Jesus, Thy mercy I implore,
I will never more offend Thee— no, never more.

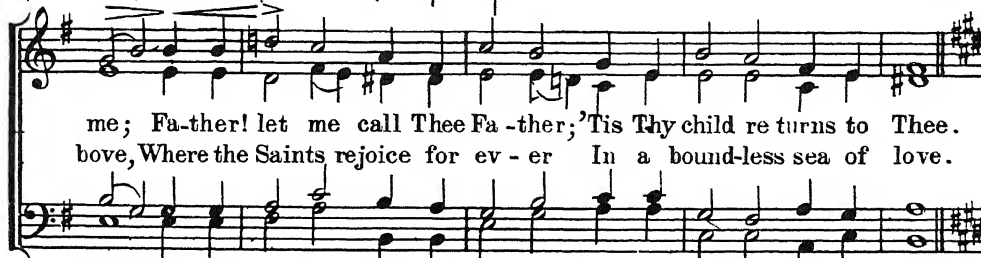
God of mercy and compassion

Rev. E. Vaughan

Nicola A. Montani

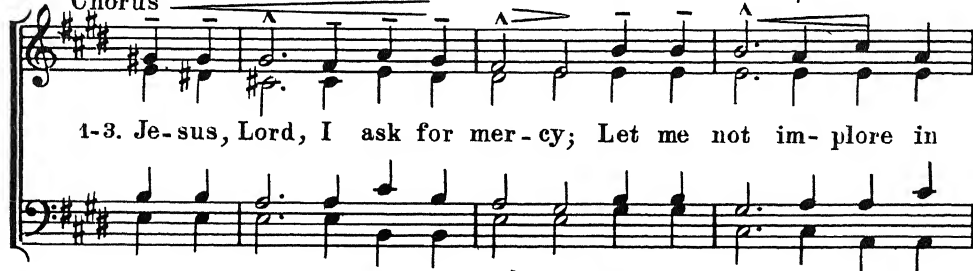
Moderato


1. God of mer-cy and com-pas-sion! Look with pit-y up-on
2. By my sins I have a-ban-doned Right and claim to Heav'n a-

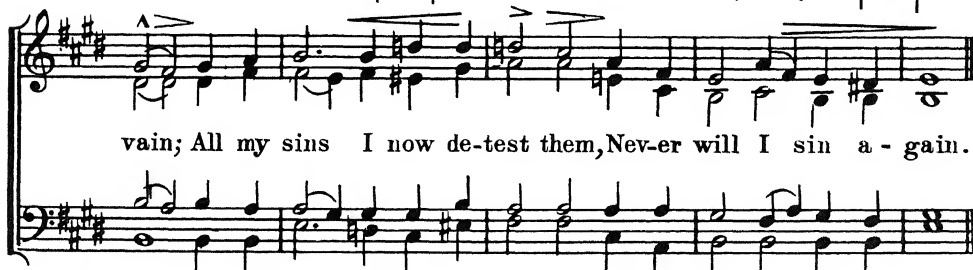


me; Fa-ther! let me call Thee Fa-ther; 'Tis Thy child re- turns to Thee.
bove, Where the Saints re-joice for ev-er In a bound-less sea of love.

Chorus



1-3. Je-sus, Lord, I ask for mer-cy; Let me not im-plore in



vain; All my sins I now de-test them, Nev-er will I sin a-gain.

3. See our Saviour, bleeding, dying,
On the Cross of Calvary;
To that Cross my sins have nailed Him,
Yet He bleeds and dies for Me.

Chorus:

Jesus, ever-loving Saviour

Hymn for a Happy Death

Based on a melody by Franz Schubert

Adapted and re-arranged by N.A.M.

1. Je - sus, ev - er lov - ing Sav - iour, Thou didst live and die for me;
 2. When the last dread hour ap - proach - ing Fills my guilt - y soul with fear,

Liv - ing, I will live to love Thee, Dy - ing, I will die for Thee. Je - sus!
 All my sins rise up be - fore me, All my vir - tues dis - ap - pear. Je - sus!

Je - sus! By Thy life and death and sor - row, Help me in my ag - o - ny.
 Je - sus! Turn not Thou in an - ger from me; Ma - ry, Jo - seph, then be near!

3. Mary, thou canst not forsake me,
 Virgin-mother undefiled;
 Thou didst not abandon Jesus,
 Dying, tortured, and reviled.
 Jesus! Jesus!

Send Thy Mother to console me:
 Mary, help thy guilty child!

4. Jesus, when in cruel anguish
 Dying on the shameful tree,
 All abandoned by Thy Father,
 Thou didst writhe in agony.
 Jesus! Jesus!

By those three long hours of sorrow
 Thou didst purchase hope for me.

5. Then, by all that Thou didst suffer,
 Grant me mercy in that day;
 Help me, Mary, my sweet Mother,
 Holy Joseph, near me stay.
 Jesus! Jesus!
 Let me die, my lips repeating,
 Jesus, mercy! Mary, pray!

GENERAL
The Holy Family
Happy we who thus united

136

Rev. E. Vaughan

"Ave Virgo" 15th Century melody

Allegro moderato

Adapted and Arr. by N. A. M.

mf

1. Hap-py we, who thus u-nit-ed Join in cheer-ful mel-o-dy;
2. Je-sus, whose al-might-y bid-ding All cre-at-ed things ful-fil,

mf

Prais-ing Je-sus, Ma-ry, Jo-seph, In the "Ho-ly Fam-i-ly."
Lives on earth in meek sub-jec-tion To His earth-ly par-ents' will.

Je-sus, Ma-ry, Jo-seph, help us, That we ev-er true may be,
Sweet-est In-fant, make us pa-tient And o-be-dient for Thy sake;

To the prom-is-es that bind us To the "Ho-ly Fam-i-ly."
Teach us to be chaste and gen-tle, All our storm-y pas-sions break.

3. Mary! thou alone wert chosen
Virgin Mother of thy Lord:
Thou didst guide the early footsteps
Of the Great Incarnate Word.
Dearest Mother! make us humble;
For thy Son will take His rest
In the poor and lowly dwelling
Of a humble sinner's breast.

4. Joseph! Thou wert called the father
Of thy Maker and thy Lord;
Thine it was to save thy Saviour
From the cruel Herod's sword.
Suffer us to call thee father;
Show to us a father's love;
Lead us safe through every danger
Till we meet in heaven above.

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GENERAL
The Rosary
 The Glorious Mysteries

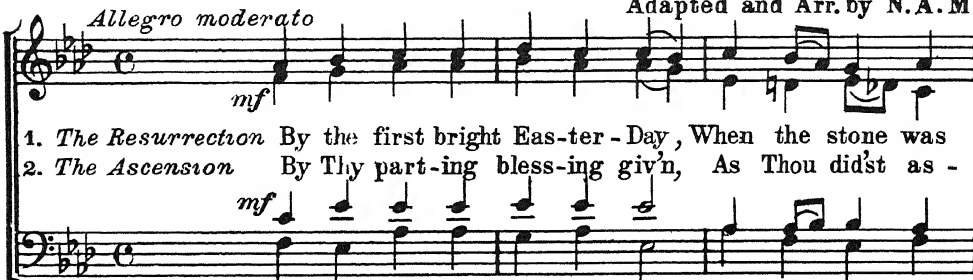
By the first bright Easter Day

For the Joyful Mysteries see Hymn No. 86.

C. M. Caddell

From a Slovak Hymnal
 Adapted and Arr. by N. A. M.

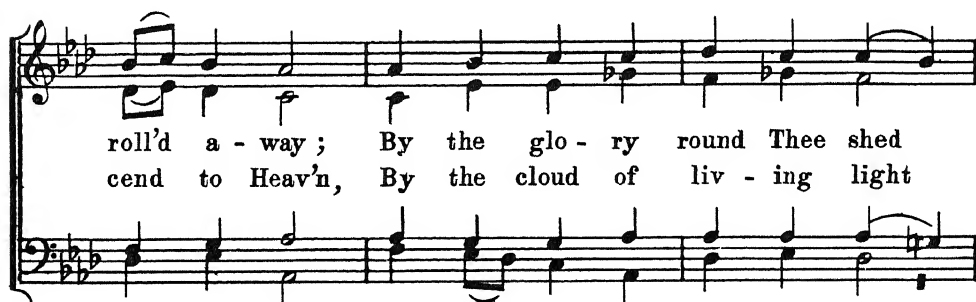
Allegro moderato



mf

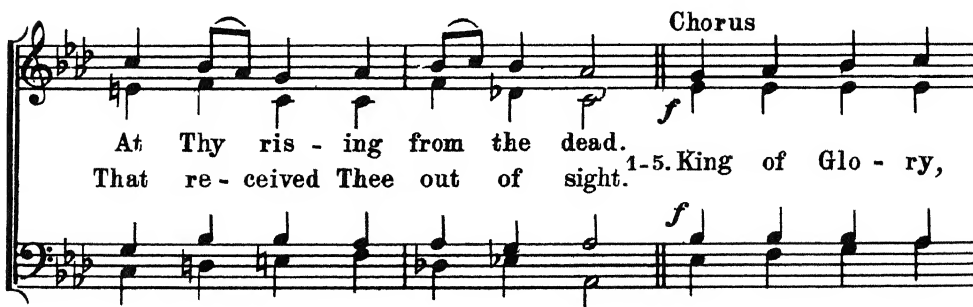
1. *The Resurrection* By the first bright Eas-ter - Day, When the stone was
 2. *The Ascension* By Thy part-ing bless-ing giv'n, As Thou did'st as -

mf



roll'd a - way ; By the glo - ry round Thee shed
 cend to Heav'n, By the cloud of liv - ing light

Chorus



f

At Thy ris - ing from the dead.
 That re - ceived Thee out of sight. ^{1-5.} King of Glo - ry,

hear our cry; Make us soon Thy joy to see,

Where en-throned in ma-jes-ty— Count-less an-gels sing to Thee.

3. *The Descent of the Holy Ghost*

By that rushing sound of might
 Coming down from heaven's height;
 By the cloven tongues of fire,
 Holy Ghost, our hearts inspire!

Chorus:

4. *The Assumption of our Lady*

See the Virgin Mother rise,
 Angels bear her to the skies;
 Mount aloft, imperial Queen,
 Plead on high the cause of men!

Chorus:

5. *The Coronation of our Lady*

Mary reigns upon the throne
 Pre-ordained for her alone;
 Saints and angels round her sing,
 Mother of our God and King.

Chorus:

GENERAL
Evening Hymn
Sweet Saviour! bless us ere we go

Father Faber

Nicola A. Montani

Andante ma non troppo

1. Sweet Sav-iour! bless us ere—we go; Thy word in—to our
2. The day is done; its hours have run; And Thou hast tak-en

minds in-stil; And make our luke-warm hearts to glow With low-ly
count of all, The scan-ty tri-umphs grace hath won, The bro-ken

Refrain

love and fer-vent will. 1-4. Thro' life's long day and death's dark night,
vow, the fre-quent fall.

O gen-tle Je-sus! be our light; Je-sus! be our light.

3. Grant us, dear Lord! from evil ways
True absolution and release;
And bless us more than in past days
With purity and inward peace.

||: Through life's long day and death's
dark night,

O gentle Jesus! be our light. :||

4. For all we love, the poor, the sad,
The sinful,— unto Thee we call;
Oh let Thy mercy make us glad;
Thou art our Jesus and our All.

||: Through life's long day and death's
dark night,

O gentle Jesus! be our light. :||

GENERAL
Evening Hymn

139

As fades the glowing orb of day
Jam sol recedit igneus

Translated by T. J. Potter

S. Webbe (1740-1816)
Adapted and Arr. by N.A.M.

Moderato

p

1. As fades the glow - ing orb of day, To
2. At ear - ly dawn, at close of day, To

p

Thee, great source of light, we pray; Blest Three in One, to
Thee our vows we hum - bly pay; May we, 'mid joys that

ev - 'ry heart Thy beams of life and love im - part.
nev - er end, With Thy bright saints in hom - age bend.

GENERAL
Evening Hymn

When day's shadows lengthen

Mane nobiscum, quoniam ad vespascit

Dr. F. G. Lee

Traditional Melody

Andante

Adapted and Arr. by N. A.M.

1. When day's shadows lengthen, Je - sus, be Thou near:—
2. When the night grows dark-est, And the stars are pale,—

Par - don, com - fort, strengthen, Chase a - way my fear;
When the foe - men gath - er In death's mist - y vale,

Love and hope be deep - end,— Faith more strong and clear.
Be Thou Sword and Buck - ler,— Be Thou Shield and Mail.

3. Come, Thou Food of angels,
Source of every grace,
In Thy Father's mansions
Give me soon a place;
That unveiled in splendor
I may see Thy Face.

4. Then be near me, Jesus,
Enemies shall flee:
Hidden God and Saviour,
Thou my comfort be:
Food, and Priest, and Victim,
Let me feed on Thee.

5. So shall no fears chill me
On that unknown shore;
For in death He conquered,
And can die no more.
His Hand guards and guides me
To the heavenly door.

5. Blessed warfare over,
Endless rest alone;
Tears no more, nor sorrow,
Neither sigh nor moan,
But a song of triumph
Round about the throne.

GENERAL Praise we our God with joy

141

Canon Oakeley

The Praise of God

Processional

Nicola A. Montani

Allegro maestoso (with well-marked rhythm)

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features a key signature of one flat (B-flat) and a 4/4 time signature. The tempo and mood are indicated as 'Allegro maestoso (with well-marked rhythm)'. The score is divided into four systems, each with a vocal line and a piano line. Dynamics include *f* (forte), *ff* (fortissimo), and *p* (piano). The lyrics are printed below the vocal lines.

1. Praise we our God with joy And glad-ness nev-er end-ing;
 2. He is our Shep-herd true, With watch-ful care un-sleep-ing;
 An-gels and Saints with us Their grate-ful voic-es blend-ing.
 On us, His err-ing sheep, An eye of pit-y keep-ing.
 He is our Fa-ther dear, O'er filled with Fa-ther's love;
 He with a might-y arm The bonds of sin doth break,
 Mer-cies un-sought, un-known He show-ers from a-bove.
 And to our bur-den'd hearts In words of peace doth speak.

3 Bleeding, we lay, but He
 With soothing bands hath bound us;
 Dark was our path, but He
 Hath poured His Light around us;
 Graces in copious streams
 From that pure fountain come,
 Down to our heart of hearts,
 Where God hath set His home.

4. His Word our lantern is,
 His Peace our consolation;
 His Sweetness all our rest,
 Himself our great Salvation!
 Then live we all to God;
 Rely on Him in faith,
 Be He our guide in life,
 Our joy, our hope, in death.

Praise to the Holiest in the height

Dream of Gerontius

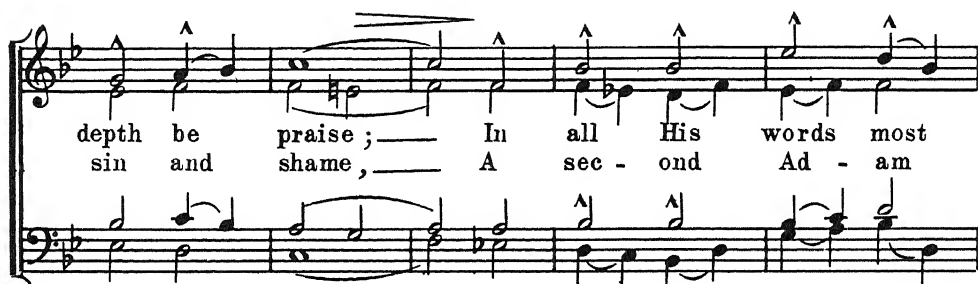
Cardinal Newman

Processional

Nicola A. Montani

With spirit


1. Praise to the Ho - li - est in the height, And in the
2. O lov - ing wis - dom of our God! When all was



depth be praise; — In all His words most
sin and shame, — A sec - ond Ad - am



won - der - ful, Most sure in all His ways!
to the fight And to the res - cue came.

- | | |
|---|--|
| 3. O wisest love! that flesh and blood
Which did in Adam fail,
Should strive afresh against the foe,
Should strive and should prevail; | 4. And that a higher gift than grace
Should flesh and blood refine,
God's Presence and His very Self,
And Essence all-divine. |
| 5. O generous love! that He who smote
In man for man the foe,
The double agony in man
For man should undergo; | 6. And in the garden secretly,
And on the Cross on high,
Should teach His brethren and inspire
To suffer and to die. |

Lord, for tomorrow and its needs

("Just for today")

Sister M. Xavier S.N.D.

Nicola A. Montani

Slowly

1. Lord, for to-mor-row and its needs I do not pray: Keep me, my God, from
 2. Let me be slow to do my will, Prompt to o-bey: Help me to mor-ti-

accel

stain of sin, Just for to-day. Let me both di-li-gent-ly work,
 fy my flesh, Just for to-day. Let me no wrong or i-dle word

rall

And du-ly pray: Let me be kind in word or deed, Just for to-day.
 Un-think-ing say; Set Thou a seal up-on my lips, Just for to-day.

- | | |
|---|--|
| 3. Let me in season, Lord, be grave,
In season, gay;
Let me be faithful to Thy grace,
Just for to-day.
And if to-day my tide of life
Should ebb away,
Give me Thy Sacraments divine,
Sweet Lord, to-day. | 4. In Purgatory's cleansing fires
Brief be my stay;
Oh, bid me, if to-day I die,
Go home to-day.
So, for to-morrow and its needs,
I do not pray;
But keep me, guide me, love me, Lord,
Just for to-day. |
|---|--|

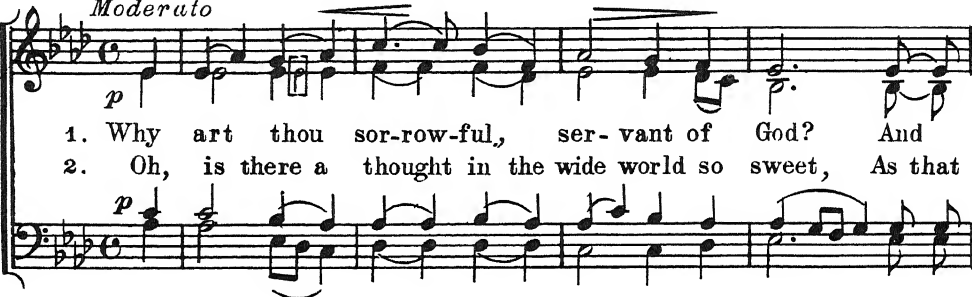
Why art thou sorrowful?

The Remembrance of Mercy

Father Faber

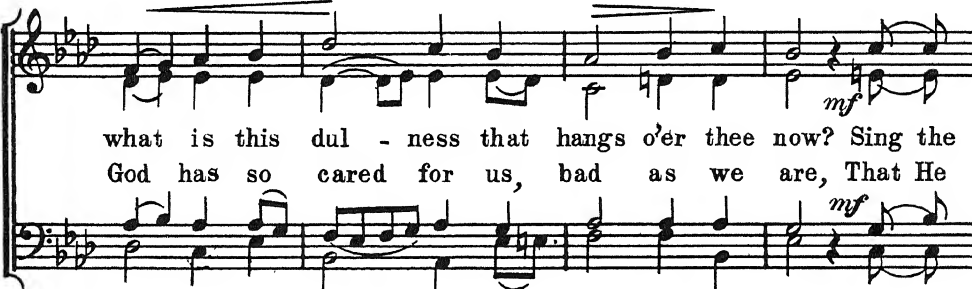
S. M. Yenn

Moderato



p

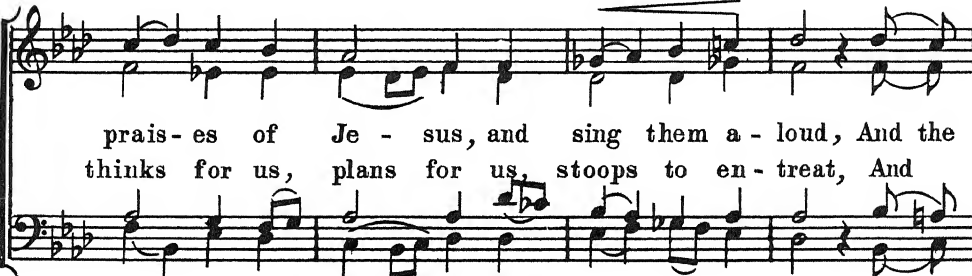
1. Why art thou sor-row-ful, ser-vant of God? And
 2. Oh, is there a thought in the wide world so sweet, As that



mf

what is this dul - ness that hangs o'er thee now? Sing the
 God has so cared for us, bad as we are, That He

cresc



mf

prais-es of Je - sus, and sing them a - loud, And the
 thinks for us, plans for us, stoops to en - treat, And

*Poco più
mosso*



song shall dis - pel the dark cloud from thy brow. — Sing the
fol - lows us, wan - der we ev - er so far? — That He

Meno



prais - es of Je - sus, and sing them a - loud, And the
thinks for us, plans for us, stoops to en - treat, And

allargando

rit



song shall dis - pel — the dark cloud from thy brow.
fol - lows us, wan - der we ev - er so far?

3. Oh, then, when the spirit of darkness comes down
With clouds and uncertainties into thy heart,
||: One look to thy Saviour, one thought of thy crown,
And the tempest is over, the shadows depart. :||
4. That God hath once whispered a word in thine ear,
Or sent thee from Heaven one sorrow for sin,
||: Is enough for a life both to banish all fear,
And to turn into peace all the troubles within. :||

Acts of Faith, Hope and Charity

For Acts of Contrition etc. see Nos. 128, 133, and Hymns for Holy Communion.

(A) ACT OF FAITH

Moderato (Recitativo libero)

Anon.

St. Patrick's Hymn Book

My God, I be-lieve in Thee, And all Thy Church doth teach,

The first system of the musical score for 'Act of Faith' is written in treble and bass staves. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

Because Thou hast said it— And Thy word is true.

The second system of the musical score continues the melody and accompaniment. The lyrics are written below the staves.

(B) ACT OF HOPE

My God, I hope in Thee, For Grace and for glo - ry,

The musical score for 'Act of Hope' is written in treble and bass staves. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

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Because of Thy prom-is-es, Thy mer-cy, and Thy pow'r.

(C) *ACT OF CHARITY*

My God, because Thou art so good, I love Thee with all my heart,

And for Thy sake, I love my neigh-bor as my-self.

OUR MOTHER OF SORROWS

Passiontide and B.V.M.

What a Sea of Tears and Sorrows

O quot undis lacrymarum

Ch. Gounod

Tr. by Rev. F. Campbell

Adapted and Arr. by N.A.M.

Andante religioso

1. What a sea of tears and sor - rows, Did the soul of
 2. Oh, that mourn - ful Vir - gin - Moth - er, See her tears how

Ma - ry toss To and fro up - on its bil - lows
 fast they flow Down up - on His man - gled Bod - y

While she wept her bit - ter loss; In her arms her
 Wound - ed Side and thorn - y Brow; While His Hands and

Je - sus hold - ing, Torn so new - ly from the Cross.
 Feet she kiss - es, Pic - ture of im - mor - tal woe.

3. Oft, and oft His Arms and Bosom,
 Fondly straining to her own;
 Oft, her pallid lips imprinting
 On each Wound of her dear Son:
 Till at last in swoons of anguish,
 Sense and consciousness are gone.
4. Gentle Mother, we beseech thee,
 By thy tears and troubles sore;
 By the death of thy dear Off-spring,
 By the bloody Wounds He bore;
 Touch our hearts with that true sorrow
 Which afflicted thee of yore.

The Divine Praises

Organ sustains chords in recitations .

J. Lewis Browne

Slowly

Bless-ed be God! Bless-ed be His Ho-ly Name! Bless-ed be

Organ sustains chord
Voices

Je-sus Christ, true God and true Man; Bless-ed be the Name of

Je - sus; Bless - ed be His most Sa - cred Heart Bless - ed be

V. S.

Je - sus in the most Ho - ly Sac - ra - ment of the Al - tar!

Faster *Slowly*

Bless-ed be the great Moth-er of God, Ma-ry most ho-ly!

This system features a vocal melody in treble clef and a piano accompaniment in bass clef. The tempo starts 'Faster' and then changes to 'Slowly'. The lyrics are 'Bless-ed be the great Moth-er of God, Ma-ry most ho-ly!'.

Organ sustains chord
a tempo (recitando leggiero)

Blessed be her Ho-ly and Im-ma-cu-late Con-cep-tion, Blessed be the Name of Ma-ry,
Blessed be St. Jo-seph her

This system continues the organ accompaniment. The tempo is 'a tempo (recitando leggiero)'. The lyrics are 'Blessed be her Ho-ly and Im-ma-cu-late Con-cep-tion, Blessed be the Name of Ma-ry, Blessed be St. Jo-seph her'.

Muéstoso *allarg.*

Vir-gin and Moth-er.
most chaste spouse Bless-ed be God in His an-gels, and in His Saints.

This system continues the organ accompaniment. The tempo is 'Muéstoso' and then 'allarg.'. The lyrics are 'Vir-gin and Moth-er. most chaste spouse Bless-ed be God in His an-gels, and in His Saints.'.

148

The Lord's Prayer

Our Father, Who Art in Heaven

Andante religioso *rall.*

Nicola A. Montani

Our Fa-ther Who Art in heav-en, hal-lowed be Thy Name; Thy

This system features a vocal melody in treble clef and a piano accompaniment in bass clef. The tempo is 'Andante religioso' and then 'rall.'. The lyrics are 'Our Fa-ther Who Art in heav-en, hal-lowed be Thy Name; Thy'.

a tempo

King-dom come; Thy will be done on earth, as it is in heav-en. Give

marcato *rall*

us this day our dai-ly bread; And for-give us our tres-pass-es

a tempo *Largo*

we for-give those who trespass a-against us. And lead us not in-to temp-

rit. sino al fine

ta-tion; but de-liv-er us from e-vil. A-men.

Hail, Mary, full of Grace

The Angelical Salutation

Nicola A. Montani

Devoto (Slowly) Con espressione

pp Hail, Ma-ry, full of grace; the Lord is with thee: blessed

pp

art thou a-mongst wom-en, and blessed is the fruit of thy

Slower

womb, Je-sus. Ho-ly Ma-ry, Mother of God, pray for us

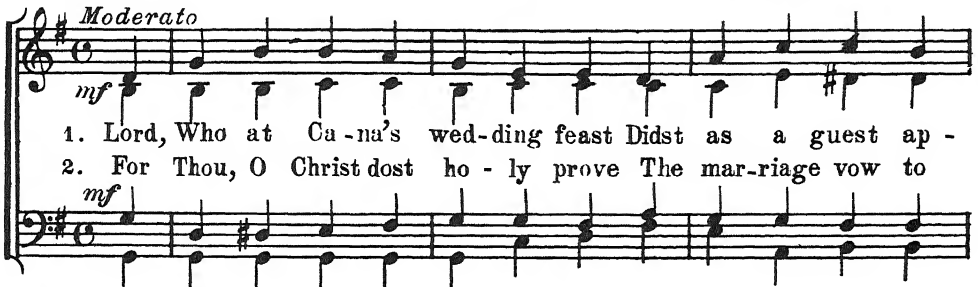
sin-ners, now, and at the hour of our death. A-men.

Lord, Who at Cana's Wedding Feast

A. Thrupp

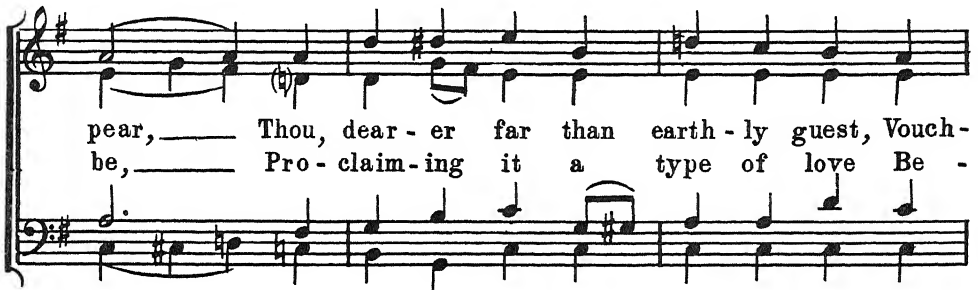
J. Lewis Browne

Moderato



mf

1. Lord, Who at Ca-na's wed-ding feast Didst as a guest ap -
 2. For Thou, O Christ dost ho - ly prove The mar-riage vow to



pear, — Thou, dear - er far than earth - ly guest, Vouch -
 be, — Pro - claim - ing it a type of love Be -



safe Thy pres - ence here; — A - - - men.
 tween the Church and Thee. — A - men.

p A - - - men.

3. The holiest vow that man can make, 5. On those who at Thine altar kneel,
 The golden thread in life, O Lord, Thy blessing pour,
 The bond that none may dare to break, That each may wake the other's zeal
 That bindeth man and wife; To love Thee more and more:
4. Which blest by Thee, whate'er betides, 6. Oh grant them here in peace to live,
 No evil shall destroy, In purity and love,
 Through care-worn days each care divides, And, this world leaving, to receive
 And doubles ev'ry joy. A crown of life above!

Creator Alme Siderum

D. Thermignon

Adapted and Arr. by N.A.M.

1. Cre - á - tor al - me sí - de - rum, Ae - tér - na
2. Qui daé - mo - nis ne frau - di - bus Per - í - ret

lux cre - dén - ti - um, Je - su, Re - dém - ptor ó - mni -
or - bis, ím - pe - tu A - mó - ris a - ctus, lán - gui -

um, In - tén - de vo - tis súp - pli - cum. *After last verse*
di Mun - di me - dé - la fa - ctus es. A - men.

- | | |
|---|---|
| 3. Cum mune qui mundi nefas
Ut expiáres, ad crucem
E Vírginis sacrário
Intácta prodís víctima. | 4. Cujus potestas glóriæ,
Noménque cum primum sonat,
Et coélites et inferi
Tremén te curvántur genu. |
| 5. Te deprecámur, últimæ
Mágnæ dei Júdicem,
Ármis supérnae grátiae
Defén de nos ab hóstibus. | 6. Virtus, honor, laus, glória
Deo Patri cum Filio,
Sancto simul Paráclito,
In saeculórum saecula. Amen. |

Veni, Veni Emmanuel

Ancient chant
Acc. by N. A. M.

1. Vé - ni, vé - ni Em - mán - nu - el! Cap - tí - vum sól - ve Ís - ra - el
2. Vé - ni, O JÉS - se VÍR - gu - la! Ex hós - tis tú - os ún - gu - la

Qui gé - mit in ex - í - li - o Pri - vá - tus De - i Fí - li - o.
De spé - cu tu - os tar - ta - ri, E - duc, et an - tro bá - rath - ri.

1-4. Gáu - de, Gáu - de, Em - mán - u - el Nas - cé - tur pro te, Ís - ra - el.

3. Veni, veni O Óriens!
Soláre nos advéniens:
Noctis depélle nébulas,
Dirásque nóctis ténebras
Gaúde, etc.

4. Veni Clavis Davidica!
Regna, reclúde cóelica
Fac iter tútum supérnum
Et claúde vías ínferum
Gaude, etc.

ADVENT
O EmmanuelAntiphonae Majores
Harmonized by N.A.M.

Second Mode

O — Em - má - nu - el, Rex et lé - gi - fer no - ster,

The first system of music is in G major (one sharp) and 4/4 time. It features a treble and bass staff. The melody is in the Second Mode (Dorian). The lyrics are written below the staff.

ex - spe - ctá - ti - o gén - ti - um, — Et Sal - vá - tor

The second system continues the melody and accompaniment. The lyrics are written below the staff.

e - á - rum: ve - ni Ad Sal - ván - dum nos. Dó - mi - ne De - us no - ster.

The third system concludes the piece. It includes a *rall* (rallentando) marking above the staff. The lyrics are written below the staff.

ADVENT
En Clara Vox Redarguit

154

Antiphonale (Vatican Edition)

Harmonized by N.A.M.

First Mode

1. En clá - ra vox re - dár - gu - it Ob - scú - ra quae -
2. Mens jam re - súr - gat tór - pi - da, Non ám - pli - us
3. En A - gnus ad nos mít - ti - tur Lax - á - re gra -

que, pér - so - nans: Pro - cul fu - gén - tur só - mni - a,
ja - cens hu - mi: Si - dus re - fúl - get jam no - vum,
tis dé - bi - tum: O - mnes si - mul cum lá - cri - mis

rall
Ab ál - to Jé - sus pró - mi - cat. *After last verse*
Ut tól - lat ó - mne nox - i - um. A - men.
Pre - cé - mur in - dul - gén - ti - am. *rall*

4. Ut cum secúndo fúlserit,
Metúque mún - dum cinxerit,
Non pro reátu púniat,
Sed nos pius tunc próte - gat.

5. Virtus, honor, laus, glória
Déo Patri cum Fílio,
Sáncto simul Paráclito,
In saeculórum saecula. Amen.

155 a

CHRISTMAS

Jesu Redemptor Omnium

Vatican Antiphonale
Harmonized by N.A.M.

1. Je - su Re - dém - ptor ó - mni - um, Quem lu - cis an - te o -

rí - gi - nem, Pa - rem pa - tér - nae gló - ri - ae,

rall Pa - ter su - pré - mus é - di - dit. *After last verse* A - men.

155 b

Alternate setting by Taler
Dominican Monk
Monastery of Strasbourg 1361
Arr by N. A. M.

(May be sung in alternate fashion with 155 a)

1. Je - su Red - ém - ptor o - mni - um Quem lu - cis

2. Tu lu - men et splen - dor Pa - tris, Tu spes per -

p an - te o - rí - gi - nem, Pa - rem pa - tér - nae gló - ri -
en - nis ó - mni - um: In - tén - de quas fun - dunt pre -

ae, Pa - ter su - pre - mis é - di - dit. A - men.
ces, Tu - i per or - bem ser - vu - li.

3. Meménto, rerum Cónditor,
Nostri quod olim corporis,
Sacrátā ab alvo Vírginis
Nascendo, formam sumpseris.

4. Testátur hoc praesens dies,
Cúrrens per anni círculum,
Quod sólus e sinu Patris
Mundi sálus advéneris.

5. Hunc astra, tellus, aéquora,
Hunc omne quod coelo subest,
Salutis auctórem novae
Novo salútat cántico.

6. Et nos, beátā quos sacri
Rigávit unda sánguinis,
Natális ob diem tui,
Hymni tribútum sólvimus.

7. Jesu, tibi sit gloria,
Qui nátus es de Vírgine,
Cum Patrē et almo Spírиту,
In sempitérna saécula. Amen.

CHRISTMAS

(See Supplement for another setting of this text.)

Resonet in Laudibus

Arr. by N.A.M.

Christmas Song of the XIV Century

p

1 Ré-so-net in lau-di-bus Cum ju-cún-dus plaúsi-bus, Si-on cum fi-

2. Si-on lau-da Dó-mi-num Sal-va-tó-rem ó-mni-um Vir-go pa-rit

f

dé-li-bus.
Fí-li-um.

1-6. Ap-pá-ru-it quem gé-nu-it Ma-rí-a. Gau-dé-te, gau-dé-te.

f

Christus ná-tus hó-di-e! Gau-dé-te, gau-dé-te, ex Ma-rí-a Vír-gi-ne.

3. Pú-eri concúr-rite
Nato Regi psállite
Voce pia dícite
Appáruit, etc.

5. Juda cum cantóribus
Grádere de fóribus
Et dic cum pastóribus
Appáruit, etc.

4. Ná-tus est Em-má-nuel
Quem praedíxit Gábriel
Téstis est Ezé-chiel
Appáruit, etc.

6. Qui régnat in aéthere,
Vénit ovem quaérere,
Nólens eam pérdere,
Appáruit, etc.

CHRISTMAS
Ecce Nomen Domini Emmanuel

157

Harmonized by N.A.M.

Ec-ce Nómen Dómini Emmánu-el, Quod annunti-á-tum est per Gábriel,

hó-di-e ap-pá-ru-it in Is-ra-el: per Ma-rí-am Virginem est natus Rex.

E - ia! Vir-go Dé-um gé-nú-it, ut di-ví-na vó-lu-it cle-mén-ti-a.

In Béthle-herm na-tus est, Et in Je-rú-sa-lem vi-sus est,

et in ó-mnem ter-ram ho-no-ri-fi-cá-tus est, Rex Is-ra-el!

The musical score is written for voice and piano. It consists of six systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are in Latin and are printed below the vocal line of each system. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line with various ornaments and phrasing marks.

Adeste Fideles

Traditional Melody

Arr. and Edited by N.A.M.

Andante

1- Ad-é-ste, fi-dé-les, lae-ti tri-um-phán-tes; Ve-ní-te, ve-
 2- En gre-ge re-lí-cto, hú-mi-les ad cu-nas Vo-cá-ti pa-
 2-b De-um de De-o, lu-men de lu-mi-ne, Ges-tant pu-
 ní-te in Béth-le-hem: Na-tum vi-dé-te
 stó-res ap-pró-pe-rant: Et nos o-ván-ti
 ei-lae vi-sce-ra: De-um ve-rum
 Regem An-ge-ló-rum: Ve-ní-te, ad-o-ré-mus, ve-ní-te, ad-o-
 gra-du fe-sti-né-mus: Ve-ní-te, ad-o-ré-mus, ve-ní-te, ad-o-
 Ge-ni-tum, non fa-ctum, Ve-ní-te, ad-o-ré-mus, Ve-ní-te, ad-o-
 ré-mus, ve-ní-te, ad-o-ré-mus Dó-mi-num. num.
 ré-mus, ve-ní-te, ad-o-ré-mus Dó-mi-num. num.
 ré-inus, ve-ní-te, ad-o-ré-mus Dó-mi-num. num.

3. Aetérni Paréntis splendórem aetérnum 4. Pro nobis egénium et foeno cubántem

Velátum sub carne vidébimus:

Piis foveámus ampléxibus:

||: Deum intántem, pannis involútum: ||: Sic nos amántem quis non redamáret?

Veníte, adorémus, veníte, adorémus,

Veníte, adorémus, veníte, adorémus,

Veníte, adorémus Dóminum. :||

Veníte, adorémus Dóminum. :||

200 3-5 Cántet nunc Io Chorus angelórum, Cántet nunc aula coeléstium. ||: Glória,
 glória in excélsis Deo Veníte, Etc. :||

Puer Nobis Nascitur

David Scheidemann (1570-1625)

Arr. by N. A. M.

Moderato

1. Pú - er nó - bis ná - sci - tur Re - ctor
 2. In prae - sé - pe pó - ni - tur sub fœ - no

an - ge - ló - rum In hoc mún - do
 ju - men - tó - rum Co - gnó - vit bos et

pá - sci - tur Dó - mi - nus Do - mi - nó - rum.
 á - si - nus Chri - stum re - gem coe - ló - rum.

- | | | |
|------------------------|-------------------------|------------------------|
| 3. Hinc Heródes tímuit | 4. Qui natus ex María | 5. Angeli laetáti sunt |
| Magna cum tremóre | Die hodiérna | Étiam de Deo |
| Infántes et púeros | Perducát nos cum grátia | Cantavérunt: glória |
| Occídet prae dolóre. | Ad gáudia supérna. | Sit in excélsis Deo. |

6. Nos de tali gáudio
 Concinámus choro,
 In chórdis et órgano
 Benedicámus Dómino.

7. Laus et jubilátio
 Nostro sit in ore,
 Et semper angélicas
 Deo dicámus grátias.

(For other Hymns in honor of the Holy Name see Supplement)

THE HOLY NAME Jesu Dulcis Memoria

161 a

Motet for four part chorus

St. Bernard

T. L. da Vittoria
Edited and Arr. by N.A.M.

Lento

Je-su dul-cis me-mo-ri-a, Dans ve-ra, ve-ra
Dans ve-ra, ve-ra
cor-dis gáu-di-a, gáu-di-a, Sed super
Sed super mel
mel et ó-mni-a, su-per mel et ó-mni-
-per mel, et ó-mni-a, su-per mel et ó-mni-
et ó-mni-a, et ó-mni-a
a e-jus dul-cis prae-sen-ti-a, *rit.* *pp*
a e-jus dul-cis prae-sén-ti-a, (*sotto voce*) dulcis praesen-ti-a.
a e-jus dul-cis prae-sén-ti-a. *rit.* *pp*

Jesu Dulcis Memoria

For unison or two-part chorus

Cornelius Schmuck
(abridged) Edited by N.A.M.

Moderato



p

1. Je - su dul - cis me - mo - ri - a, Dans ve - ra
2. Nil ca - ni - tur su - a - vi - us, Nil au - di -



cor - dis gau - di - a: Sed su - per mel et o - mu -
tur ju - cun - di - us, Nil co - gi - ta - tur dul - ci -



After last verse

a, E - jus dul - cis prae - sen - ti - a. A - men.
us, Quam Je - sus De - i Fi - li - us.

3. Jesu, spes pœnitentibus,
Quam pius es petentibus!
Quam bonus te querentibus!
Sed quid inveniētibz.

4. Nec lingua valet dicere,
Nec littera exprimere:
Expertus potest credere,
Quid sit Jesum diligere.

5. Sis Jesu, nostrum gaudium,
Qui es futurus prœmium:
Sit nostra in te glória,
Per cuncta semper sæcula. Amen.

Jesu Dulcis Memoria

161 c

Vatican Antiphonale
Acc. by N. A. M.

p

1. Je - su dul - cis me - mó - ri - a, Dans ve - ra cor - dis gáu - di - a;
2. Nil cá - ni - tur su - á - vi - us, Nil aú - di - tur ju - cún - di - us,

After last verse

Sed su - per mel et ó - mni - a, — E - jus dul - cis prae - sèn - ti - a.
Nil co - gi - tá - tur dul - ci - us, — Quam Je - sus De - i Fí - li - us. A - men.

LENT AND PASSIONTIDE Stabat Mater

162 a

Jacopone da Todi (d. 1306)

Sequentia

Traditional Melody* from the
Maintzsch Gesangbuch (1661)
Arr. by N. A. M.

Lento

1. Sta - bat Ma - ter do - lo - ró - sa Ju - xta cru - cem la - cri -
2. Cu - jus á - ni - mam ge - mén - tem, Con - tri - stá - tam et do -

After last verse

mó - sa, Dum pen - dé - bat Fi - li - us.
lén - tem, Per - tran - sí - vit glá - di - us. A - men.

* See Note at No. 23

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- | | |
|---|---|
| 3. O quam tristis et afflíeta
Fuit illa benedícta
Mater Unigéniti! | 12. Tui nati vulneráti,
Tam dignáti pro me pati,
Poenas mecum dívide. |
| 4. Quæ moerébat, et dolébat,
Pia Mater, dum vidébat
Nati poenas ínclýti. | 13. Fac me tecum pie flere,
Crucifíxo condolére,
Donec ego víxero. |
| 5. Quis est homo, qui non fleret,
Matrem Chrísti si vidéret
In tanto supplício? | 14. Juxta crucem tecum stare,
Et me tibi sociáre
In planctu desídero. |
| 6. Quis non posset contristári,
Christi Matrem cõtemplári
Doléntem cum Fílio? | 15. Virgo vírginum præclára,
Mihi jam non sis amára:
Fac me tecum plángere; |
| 7. Pro peccátis suæ gentis
Vidit Jesum in torméntis,
Et flagéllis súbditum. | 16. Fac, ut portem Christi mortem,
Passiónis fac consórtem,
Et plagas recólere. |
| 8. Vidit suum dulcem Natum
Moriéndo desolátum,
Dum emísit spíritum. | 17. Fac me plagis vulnerári,
Fac me crucē inebriári,
Et cruóre Fílii; |
| 9. Eia Mater, fons amóris,
Me sentíre vim dolóris
Fac, ut tecum lúgeam. | 18. Flammis ne urar succénsus,
Per te, Virgo, sim defénsus
In die judícii. |
| 10. Fac ut árdeat cor meum
In amándo Christum Deum,
Ut sibi compláceam. | 19. Christe, cum sit hinc exíre,
Da per Matrem me veníre
Ad palmam victóriæ; |
| 11. Sancta Mater, istud agas,
Crucifíxi fige plagas
Cordi meo válide. | 20. Quando corpus moriétur,
Fac, ut ánimæ donétur
Paradísi glória. Amen. |

Stabat Mater

162 b

S. M. Nanini (1540-1607)

Arr. by N. A. M.

Moderato assai

p Star - bat Ma - ter do - lo - ró - sa Ju - xta cru - cem

p la - cri - mó - sa, Dum pen - dé - bat Fí - li - us.

162 c

Guiseppe Tartini (1692-1770)

Arr. by N. A. M.

Andante

Sta - bat Ma - ter do - ló - ro - sa Ju - xta cru - cem

la - cri - mó - sa, Dum pen - dé - bat Fí - li - us.

PALM SUNDAY MUSIC

by Franz Schubert

*Edited and revised by N. A. Montani***Hosanna Filio David**

After the sprinkling of Holy Water, the Palms are blessed and the Choir sings the following Antiphon:

Arr. and adaptation Copyright by N. A. M.

Allegro moderato

Ho - san - na Fi - li - o Da - vid: be - ne - di - -

- - ctus qui ve - nít in no - mi - ne Do - mi - ni. Rex -

- Is - ra - el: Ho - san - na in ex - cel - - sis.

In Monte Oliveti

164

After the singing of the Lesson the following Responsory is sung:

Adagio Arr. and Adapted by N.A.M.

pp 1. In mon-te O-li-ve-ti o-ra-vit ad Pa-trem:
 2. Vi-gi-la-te, et o-ra-te, o-ra-te,

pp

f Pa-ter, si fi-e-ri pot-est, trans-e-at a me ca-lix i-
p ut non in-tre-tis, in-tre-tis in ten-ta-ti o-

f *p*

Piu Vivo

p ste.
f nem. 1-2. Spi-ri-tus qui-dem prom-ptus est, ca-ro au-tem in-fir-

p *f*

p ma: fi-at vo-lun-tas tu - - a.

p

After the Preface (with responses in ferial form, as at Requiems) the choir sings the *Sanctus* and *Benedictus*.

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Sanctus and Benedictus

Fr. Schubert

Adapted and Arr. by N. A. M.

Adagio

p *f* *p* *f*

San-ctus, San - ctus, San-ctus Do-mi-nus De-us Sa - ba - oth.

Allegro Modto

f

Ple-m sunt coe-li et ter-ra glo-ri-a tu - a. Ho-

Slower

ff *p*

san-na in ex-cel-sis. Be - ne - di - ctus qui

Faster

f

ve-nit in no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-sis.

Pueri Haebræorum

166

After a number of prayers and responses, at the distribution of Palms, the choir sings the following Antiphon:

Fr. Schubert

Arr. by N. A. M.

Andante

p

Pú-e-ri Hebræ-ó-rum, portantes ramos o-li-vá-rum, ob-vi-a-vé-runt

p

Faster

ff

Dó-mi-no, cla-mán-tes, et di-cén-tes: Ho-sán-na in ex-cél-sis.

ff

Cum Angelis et Pueris

Repeat ad lib.

Just before the Procession takes place the Deacon sings; "Procedamus in pace" the choir answers: "In nomine Christi. Amen." The following is then sung:

Allegro moderato

f

Cum An-ge-lis et pu-e-ris fi-de-les in-ve-ni-a-mur, tri-

f

f

um-pha-to-ri mor-tis cla-man-tes: Ho-sán-na in ex-cel-sis.

f

Repeat ad lib.

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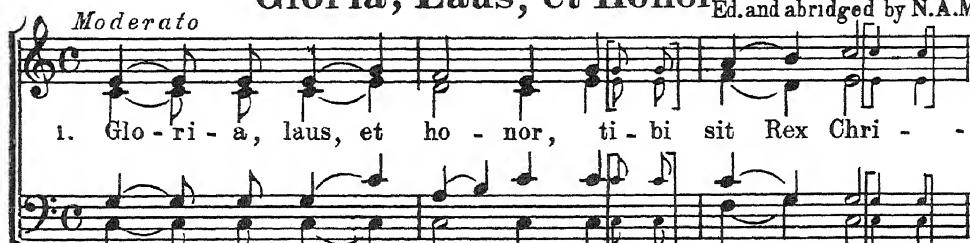
When the procession has reached the portal of the Church two (or four) chanters enter and, facing the door begin the "Gloria Laus"; the clergy and singers outside repeat the verse. Chanters sing each new stanza while the singers outside repeat the "Gloria Laus". At the end of the last stanza the procession enters the church the music being changed to "Ingrediente."

Gloria, Laus, et Honor

O. Ravanello

Ed. and abridged by N.A.M.

Moderato



1. Glo - ri - a, laus, et ho - nor, ti - bi sit Rex Chri - -

2. Is - ra - el es tu Rex, Da - vi - dis et

3. Coe - tus in ex - cel - sis te lau - dat

4. Plebs He - brae - a ti - bi cum pal - mis

5. Hi ti - bi pas - sú - ro sol - ve - bant

6. Hi pla - cu - e - re ti - bi, pla - ce - at de -



1. ste Re - dem - ptor: Cui pu - e - ri - le de -

2. in - cly - ta pro - les: No - mi - ne qui in Do - mi -

3. Coe - li - cus o - mnis Et mor - ta - lis ho -

4. ob - vi - a ve - nit: Cum pre - ce, vo - to, hy -

5. mu - ni - a lau - dis: Nos ti - bi re - guan -

6. vo - ti - o no - stra: Rex bo - ne, Rex cle -



1. cus prom - psit Ho - san - - na pi - - um.

2. ni, Rex be - ne - di - cte, ve - - nis.

3. mo, et cun - cta cre - a - ta si - - mul.

4. mnis, ad - - su - mus ec - ce ti - - bi.

5. ti, pan - - gi - mus ec - ce me - - los.

6. mens, cui bo - na cun - cta pla - - cent.

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Ingrediente

Arr. and Adapted N.A.M.
from Fr. Schubert

Andante pp

1. In - gre - di - en - te Do - mi - no in san - ctam ci - vi -
2. Cum - que au - dis - set po - po - lus quod Je - sus ve - -

ta - tem, He - brae - o - rum pu - e - ri, re - sur - rec - ti - o - nem
ni - ret, Je - ro - so - ly - mam, ex - i - e - runt

vi - tae pro - nun - ti - an - tes. *ff*
ob - vi - am e - - i. 1-2. Cum ra - mis pal - ma - rum Ho -

san - na cla - ma - bant in ex - cel - sis.

(Additional Lenten Motets will be found in the Supplement.)

170

HOLY WEEK RESPONSORIES

In Monte Oliveti

For two or four-part Chorus Michael Haydn (1778)

Edited and revised by N.A.M.

Andante moderato

o - ra - - vit ad Pa - trem

p In mon - te O - li - ve - ti o - ra - vit ad Pa - - trem:

p

Ped.

Slower

Pa - ter, si fi - e - ri pot - est, tran - se - at a me ca - lix i - ste:

p

Poco piu vivo

Spi - ri - tus qui - dem promptus est, ca - ro au - tem in -

p

Piu lento

fi - at vo - lun - tas tu - - a. *Fine*

pp fir - - ma: fi - at vo - lun - tas tu - - a.

pp

cresce molto accel *allarg.* *fz*

Vi-gi-la-te, et o-ra-te, ut non in-tre-tis in-ten-ta-ti-o-nem.

Repeat from ♫ to Fine

Tristis est anima mea

171

M. Haydn

Revised by N. A. M.

Largo con espressione

Tri-stis est a-ni-ma me-a us-que ad mor-tem;

sus-ti-ne-te hic, et vi-gi-la-te me-cum; nunc vi-

pp *accel*

de-bi-tis tur-bam, quae cir-cum-da-bit me. Vos fu-gam ca-pi-

calando *allarg.* *Fine*

p *pp*

e - tis, et e - go va - dam im - mo - la - ri pro vo - - bis:

cresc. poco a poco

p

Ec - ce ap - pro - pin - quat ho - ra, et Fi - li - us

rall

ff

ho - mi - nis tra - de - tur in ma - nus pec - ca - to - rum.

Repeat from § to Fine

172

Una hora non potuistis vigilare

M. Haydn

Revised by N. A. M.

Adagio con espressione

pp *f* *ff*

U - na ho - ra non pot - u - i - stis vi - gi - la - re me - cum,

pp *f* *ff*

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accel *Lento* *lunga* *Vivo*

p *p* *ff*

qui ex-hor-ta-ba-mi-ni mo-ri pro me? Vel Ju-dam non vi-

f *pp* *p* *Lento*

de-tis, quo-mo-do non dor-mit, sed fe-sti-nat tra-de-re

rall *Fine*

pp *p* *ff*

me Ju - dæ - - is? Quid dor-mi-tis? Sur-gi-te,

cresc. molto
allarg.

f *pp*

et o-ra-te, ne in-tre-tis in ten-ta-ti-o-nem.

Repeat from *§* to *Fine* *☉*

LENT AND PASSIONTIDE

Tanquam ad latronem existis

M. Haydn

Edited and Arr. by N. A. M.

Moderato

f Tan-quam ad la-tro-nem ex-i-stis cum gla-di-is et
f fu-sti-bus com-pre-hen-de-re *f* me: Quo-ti-di-e
f a-pud vos e-ram in tem-plo do-cens, et non me te-nu-i-
accel *Lento* stis, et ec-ce fla-gel-la-tum du-ci-tis ad cru-ci-fi-
Fine *Piu vivo* gen - - dum. Cum-que in-je-cis-sent ma-nus in
pp *p* gen - - dum.

allarg.

Je-sum, et te-nu-is-sent e-um, di-xit ad e-os.

Repeat from % to Fine

Velum templi scissum est 174

Con anima M. Haydn
Edited by N. A. M.

ff *accel*

Ve-lum tem-pli scis-sum est, Et o-mnis ter-ra tre-mu-it;

con espressione

pp *Largo*

la-tro de cru-ce cla-ma-bat, di-cens: Me-men-to

sotto voce *pp*

rall Fine

me-i, Do-mi-ne, dum ve-ne-ris in re-gnum tu-um.

LENT AND PASSIONTIDE

Piu Vivo

Pe-trae scis-sae sunt, et mo-nu-men-ta a-per-ta sunt, et

allarg.

mul-ta cor-po-ra san-cto-rum, qui dor-mi-e-rant, sur-re-xe-runt.

Repeat from ♫ to Fine (.)

175

Tenebrae factae sunt

Michael Haydn
Edited by N. A. M.

Lento

pp

Te-ne-bræ fa-ctæ sunt, dum cru-ci-fix-is-sent Je-sum Ju-

pp

et cir-ca ho-ram no-nam,

et cir-ca ho-ram no-nam,

dæ-i, et cir-ca ho-ram no-nam,

et cir-ca ho-ram no-nam,

Largo

f ex-cla-ma-vit Je-sus vo-ce ma-gna. De-us *ff*

ut quid me de-re-li-qui-sti?

me-us, ut quid me de-re-li-qui-sti?

p Et in-eli-na-to ca-pi-te,

Et in-eli-na-to ca-pi-te,

p et in-eli-na-to ca-pi-te,

p Et in-eli-na-to ca-pi-te,

(Piu Lento) e-mi-sit spi-ri-tum. *Fine*

e-mi-sit spi-ri-tum, spi-ri-tum. *pp*

spi-ri-tum. *pp*

Tenor e-mi-sit spi-ri-tum. *pp*

LENT AND PASSIONTIDE

 $P_{1u} \quad V_{2v0}$


Largo

Ex-cla-mans Je-sus vo-ce ma-gna a - it: Pa - ter,
 a - it: Pa - ter,

in manus tu - as commendo spi - - ri-tum me - - um.

in man-us tu-as com-men-do spi-ri-tum me-um.
in manus tu-as commendo spi-ri-tum me-um.

in man - us tu - as com - men - do spi - ri - tum me - um.

Repeat from \S to Fine 

176

Ecce, Quomodo moritur justus

Michael Haydn

Edited and revised by N.A.M.

Lento

Lento Edited and revised by N.A.M.

Ec - ce, quo - mo - do mo - ri - tur ju - stus, et

The image shows a musical score for a vocal or instrumental piece. It features two staves, a treble staff and a bass staff, both in 8/8 time. The tempo is marked 'Lento'. The key signature has one flat (B-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are 'Ec - ce, quo - mo - do mo - ri - tur ju - stus, et'. The score includes dynamic markings like 'p' (piano) and 'f' (forte), and articulation marks like accents (^). The piece is edited and revised by N.A.M.

ne-mo per-ci-pit cor-de; et vi-ri ju-sti tol-lun-tur,

f et ne - 'mo con-si - de - rat. A fa - ci - e i - ni - qui -

Lento
pp ta - tis sub - la - tus est ju - stus: Et e - rit in pa - ce me -

e - - - jus *Fine Più Vivo* *accel*
mo - ri - a e - - - jus. Tan - quam a - gnus co - ram ton -

f den - te se ob - mu - tu - it, *p* et non a - pe - ru - it os
f *p*

su - um; de an - gu - sti - a, et de ju - di - ci - o sub - la - tus

LENT AND PASSIONTIDE

Lento

est Et e-rit in pa-ce me-mo-ri-a e - - - jus.

rit. assai

Repeat from beginning to Fine

177

Unus ex discipulis meis

Michael Haydn
Revised by N. A. M.
allarg.

Andante religioso

U - nus ex dis - ci - pu - lis me - is tra - det me

rit (2d time to Φ)

ho - di - e: Vae il - li per quem tra - dar e - - go;

a tempo

Me - li - us il - li e - rat, si na - tus non fu - is - set.

allarg.

p
Qui in-tin-git me-cum ma-num in pa-rop-si-de, hic me

p
hic

fz
tra-di-tu-rus est in ma-nus pec-ca-to-rum.

fz
me tra-di-tu-rus

allarg. molto
Me-li-us il-li e-rat, si na-tus non fu-is-set.

Repeat from beginning to § then skip to ♯

Largo *allarg.* *Fine*
Me-li-us il-li e-rat si na-tus non fu-is-set.

si na-tus non fu-is-set.

LENT AND PASSIONTIDE

Recessit Pastor noster

Michael Haydn
Edited by N. A. M.

Andante moderato

pp Re-ces - sit pa-stor no-ster, fons a-quae vi-vae, ad cu-jus *p*
Re - ces - sit

tran-si-tum sol ob-scu-ra-tus est; Nam et il-le cap-tus est, qui cap- *cresc.*
f

molto ti-vum te-ne-bat pri-mum ho-mi-nem: ho-die por-tas mor-tis et se-ras *cresc.*
f

rit pa-ri-ter Sal-va-tor no-ster dis-rú - pit. De-struxit qui-dem *Fine accel*
f

clau-stra in-fer-ni, et sub-ver-tit po-ten-ti-as di-a-bo-li. *f*

Omnes amici mei dereliquerunt me 179

Michael Haydn

Edited by N.A.M.

Lento con espressione

pp O-mnes a-mi-ci me-i de-re-li-que-runt me, et prae-

pp

accel va-lu-e-runt in-si-di-an-tes mi-hi; tra-di-dit me, quem

ff

Slower

Faster di-li-ge-bam: Et ter-ri-bi-li-bus o-cu-lis

f

calando pla-ga cru-de-li per-cu-ti-en-tes, a-ce-to po-

p

Fine ta-bant me. In-ter i-ni-quos pro-je-ce-runt

mf

LENT AND PASSIONTIDE

allarg.

me, et non pe-per-ce-runt a-ni-mae me-ae.

Repeat from ♫ to Fine

180

Ecce vidimus eum

Michael Haydn
Arr. by N.A.M.

Andante sostenuto *Piu vivo*

fz p *f*

Ec-ce vi-di-mus e-um non ha-ben-tem spe-ci-em, ne-

que de-co-rem: a-spe-ctus e-jus in e-o non

est: hic pec-ca-ta no-stra por-ta-vit, et

— pro no-bis do - - let; ip-se au-tem

vul-ne-ra-tus est pro-pter i-ni-qui-ta-tes no-stras,

Piu Vivo

f Cu-jus li-vo-re sa-na-ti su-mus. Ve-re lan-

guo-res no-stros i-pse tu-lit, et do-lo-res no-stros

LENT AND PASSIONTIDE

i - pse por - ta - vit. Cu - jus li - vo - re sa - na - ti su -

Lento
mus.* Cu - jus li - vo - re sa - na - ti su - - mus.

*Repeat from beginning
to "nostras" then skip
to corresponding sign

Caligaverunt oculi mei

181

Michael Haydn
Edited and revised by N.A.M.

Andante moderato
p Ca - li - ga - ve - runt o - cu - li me - i a fle - -
p f.

- tu me - o; qui - a e - lon - ga - tus est a me,

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qui con-so-la-ba-tur me. Vi-de-te o-mnes po-pu-li:

Adagio
pp Si est do-lor si-mi-lis sic-ut do-lor

rall me-us. *Fine a tempo* O vos o-mnes, qui tran-si-tis per

vi-am, at-ten-di-te et vi-de-te! si est do-lor

si-mi-lis sic-ut do-lor me-us. me-us. me-us.

me-us.
Repeat from beginning to Fine 231

182 a

LENT AND PASSIONTIDE

Vexilla Regis Prodeunt*

Vatican Graduale

Harmonized by N.A.M.

M. M. $\text{♩} = 144$

1. Vex - íl - la Re - gis pród - e - unt: Fúl - get Cru -
 2. Quo vul - ne - rá - tus ín - su - per Mu - cró - ne

cis my - sté - ri - um, Quo car - ne car - nis Cón - di - tor
 di - ro lán - ce - æ, Ut nos la - vá - ret erí - mi - ne,

Sus - pén - - sus est pa - tí - bu - lo. A - men.
 Ma - ná - - vit un - da et sán - gui - ne.

After last stanza

The entire hymn can be sung to this melody, or if preferred may be sung alternatively with melody given at 182b.

182 b

N. A. Montani

Con moto

1. Vex - íl - la Re - gis pród - e - unt: Fúl - get cru -
 2. Quo vul - ne - rá - tus ín - su - per Mu - cró - ne

*Text according to the Vatican Edition of the "Graduale Romanum" (P.191) Procession on Good Friday.

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cis my - sté - ri - um, Quo car - ne car - nis Cón - di -
 di - ro lán - ce - æ, Ut nos la - vá - ret crí - mi -

Slower

tor Sus - - pén - sus est pa - tí - bu - lo.
 ne, Ma - - ná - vit un - da et san - gui - ne.

3. Impléta sunt quæ concinit,
 David fidéli cármine ;
 Dicens: In natió nibus
 Regnáv it a ligno Deus .

4. Arbor decóra et fúlgida ,
 Ornáta Regis púrpura ,
 Elécta digno stíp ite,
 Tam sancta membra tángere.

5. Beáta, cujus bráchiis ,
 Sæcli pepéndit prétium ;
 Statéra facta córporis
 Praedámque tulit tártari.

6. O Crux, ave, spes única ;
 Hoc Passiós is tempore ,
 Auge piis justitiam,
 Reisque dona véniam.

7. Te summa Deus Trínitas,
 Collaúdet ómn is spír itus,
 Quos per Crucis mystérium,
 Salvas, rege per sæcula. Amen.

Vexilla Regis Prodeunt

Traditional Melody (1699)

Adapted and Arr. by N.A.M.

Andante (♩ = 92)

1. Ve - xil - la Re - gis prod - e - unt; Ful - get Cru -
2. Quo vul - ne - rá - tus in - su - per Mu - cro - ne

cis my - ste - ri - um, Quo car - ne car - nis Con - di -
di - ro lan - ce - æ, Ut nos la - vá - ret cri - mi -

tur Sus - pen - sus est pa - ti - bu - lo . A - men .
ne, Ma - na - vit un - da et san - gui - ne.

Additional stanzas given on preceding page.

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THE SEVEN LAST WORDS

Music for the Three Hours' Agony

183

Note: These short pieces may be sung before the principal discourse on each word and a Haydn Passion Motet or an appropriate Lenten Hymn, either in English or Latin may be given at the close.

First Word: "Pater, dimitte illis"

Ch. Gounod

Abridged and revised by N. A. M.

Adagio con espressione

pp Pa-ter, di-mit-te il-lis, non e-nim sci-unt,
pp quid fa-ci-unt, non e-nim sci-unt quid fa-ci-unt.
smorzando *rall*

184

184

Second Word: "Amen dico tibi, hodie mecum eris in Paradiso"

Ch. Gounod

Moderato

pp A-men di-co ti-bi, *pp* Ho-di-e,
pp A-men di-co ti-bi, *pp* Ho-di-e,
pp A-men di-co ti-bi, *pp* Ho-di-e,
pp ho-di-e me-cum e-ris in Pa-ra-di-so.
rall *in*

Third Word: "Mulier, ecce filius tuus! Ecce mater tua!"

Ch. Gounod

Edited and revised by N.A.M.

Andante

Mu - - li - er, *f* Mu -

p Mu - - li - er, Mu - - li

Mu - - li - er, Mu - - li

Mu - - li - er, Mu - - li

er, ec - ce fi - li - us tu - - us.

er,

Ec - ce ma - ter tu - a, Ec - ce

mf Ec - ce ma - ter tu - a, Ec - ce

Ec - ce ma - ter tu - a, Ec - ce

ma - ter, ma - - ter tu - a.

ma - ter, ma - - ter tu - a.

ma - ter, *rall*

ma - ter, ma - - ter tu - a.

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Fourth Word: "Deus meus, ut quid dereliquisti me?"

Ch. Gounod

Edited and Arr. by N.A.M.

Lento con espressione

mf De-us me-us, *f* De-us me-us, Ut quid de-re-li-

qui-sti me? ut quid de-re-li-qui-sti me?

Fifth Word: "Sitio"

Th. Dubois

Revised and adapted by N.A.M.

Adagio (unison or Solo)

pp Si-ti-o, *f* Si-ti-o, *fz p* Si-ti-

o, Si-ti-o.

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Sixth Word: "Consummatum est"

Th. Dubois

Adapted by N. A. M.

Andante

pp "Con-sum-ma-tum est" (*pp* (Et in-eli-na-to ca-pi-
pp te, tra-di-dit spi-ri-tum). *ppp* "Con-sum-ma-tum est.")

rall *Adagio (sotto voce)*

189

Seventh Word: "Pater, in manus tuas"

Th. Dubois

Adapted by N. A. M.

Adagio

pp Pa-ter, in ma-nus tu-as com-men-do spi-ri-tum me-um,
pp Pa-ter, in ma-nus tu-as com-mendo spi-ri-tum me-um. —

rall

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Adoramus te Christe

190 a

Th. Dubois

Edited and Arr. by N.A.M.

Adagio
pp
 Ad - o - ra - mus te Chri - ste, et be - ne - di - ci - mus ti - bi:

rall *a tempo*
 Ad - o - ra - mus te Chri - ste, et be - ne - di - ci - mus ti - bi:

rall pp *sotto voce*
f qui - a per sanctam crucem tu - am red - e - mi - sti mun - dum. Ad - o - ra - mus te
pp

Largo (sotto voce)
 Chri - ste, et be - ne - di - ci - mus ti - bi, Ad - o - ra - mus te Chri - ste.
ppp

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Adoramus te

Motet for four-part Chorus

G. P. da Palestrina
Edited by N. A. M.

Lento

pp

Ad - o - ra - mus te Chri - ste: et be - ne - di -

pp

rall *Piu Vivo*

f

- ci-mus ti - bi; qui - a per san-ctam cru-cem tu-am red -

tu - am red -

tu - am red -

sotto voce

pp

- e-mi-sti mun - dum; qui pas-sus es pro no-bis;

pp

Do - mi - ne, Do - mi - ne, mi - se-re-re no - bis.

pp

Do - mi - ne, Do - mi - ne, mi - se - re-re no - bis.

Ecce lignum Crucis

At the uncovering of the Cross

Celebrant

From the Vatican Graduale

Ec - ce li - - gnum Crú - - cis, in quo

sá - lus mún - di pe - pén - - - - dit.

Chorus

Ve - ní - te ad - o - ré - - - mus.

Sung three times, in successively higher keys.

The following *Improperia* is sung during the adoration of the cross.

Popule meus

Vittoria

Edited and Full text added by N.A.M.

Adagio

pp

1. Po - pu - le me - us, quid fe - ci ti - - bi? aut

2. Qui - a e - du - xi te de ter - ra Ae - gy - - pti: pa -

pp

in quo con - tri - sta - vi - te? re - spon - de mi - - hi.

ra - sti cru - cem Sal - va - to - ri tu - - o.

First Chorus

Second Chorus

3. A - gi - os o Thé - os. 4. San - ctus De - us.

mf *f*

First Chorus

Second Chorus

First Chorus

5. A - gi - os i - schy - ros. 6. San-ctus for - tis. 7. A-gi-os a -

f

thá - na - tos, e - lé - i - son i - - mas. 8. San-ctus im - mor - tá -

f *Tutti allarg.*

mi - se - ré - re no - - - - bis.

- - lis, — mi - se - ré - re ho - bis.

mi - se - ré - re no - bis.

mi - se - ré - re no - - - - bis.

Christus factus est

Pietro A. Yon
(written expressly for the
St. Gregory Hymnal)

Lento

pp

o - bé-di-ens

Chrí - stus fá-ctus est pro no - bis o - bé - di - ens

pp

us - que ad mor - tem, ^(1^a nocte) o - bé - di - ens, us-que ad ^(2^a nocte) mór - tem au - tem cru -

additur

(Tertia nocte additur)

ex-al-ta-vit il - lum

mor - tem. Propter quod et De - us, ex-al-tá-vit il - - lum,

- - cis.

allarg.

et de-dit il - li no - men, quod est su-per o-mne no - - - men.

After the blessing of the Font the following order is observed: (A) The Litany of the Saints is sung (B) The Kyrie follows (Chant or figured music without organ) then the "Gloria" is intoned (C) the choir beginning with "Et in terra pax" (with organ accompaniment). The Epistle is sung after which the "Alleluia" (D) is intoned. This is sung three times in successively higher keys by the celebrant, unaccompanied, and each time is repeated by the choir in the same key as taken by the celebrant (with accompaniment, if preferred.)

Harmonized by N.A.M.

(D) *Alleluia.*

(E) The choir proceeds
Con-fi-té-mi-ni Do-mi-nó, quó-ni-am bo-nus:
quó-ni-am in sæ-cu-lum mi-se-ri-cór-di-a e-jus.

(F)
Lau-da-te Dó-mi-num ó-mnes gen-tes: et col-lan-da-te e-um ó-mnes pó-pu-li.
Quóniam confirmáta est super
nos misericórdia e-jus: Et véritas Dómini manet in æ-tér-num.

The Gospel response is then sung; Credo and Offertory are omitted.

Ⓒ Preface follows with usual responses, after which the *Sanctus* and *Benedictus* are sung. The "Agnus Dei" is not sung, but after the Communion the choir proceeds with the following Antiphon and Psalm:

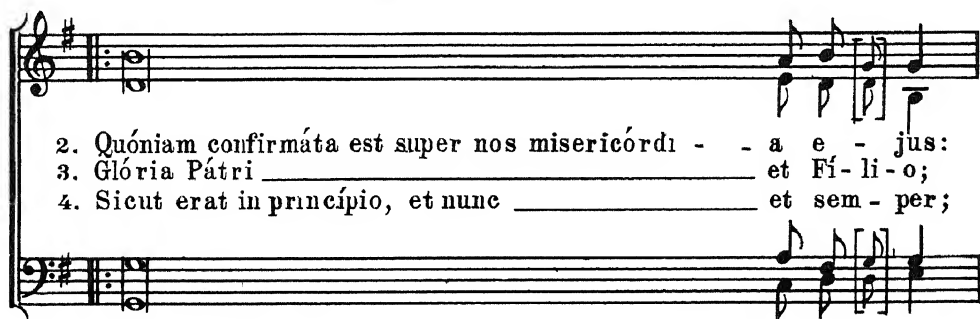
Ⓗ Sixth Tone



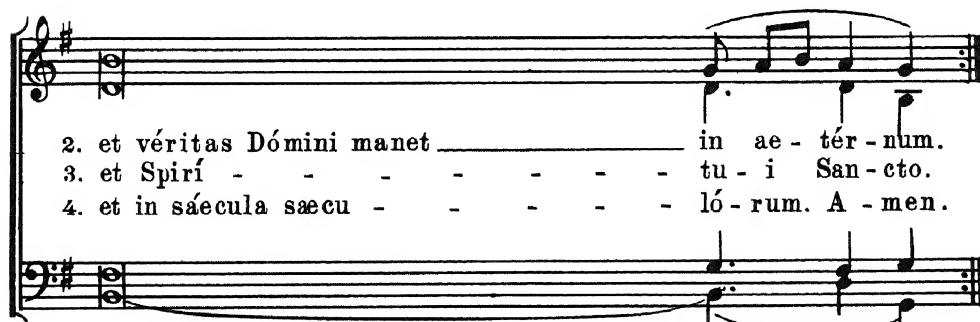
Al - le - lú - ia, Al - le - lú - ia, Al - le - lú - ia.



1. Lau-dá-te Dó-mi-num ó-mnes gen-tes; lau-dá-te e-um ó-mnes pó-pu-li.



2. Quóniam confirmáta est super nos misericórdi - - a e - jus:
 3. Glória Patri _____ et Fí-li-o;
 4. Sicut erat in princípío, et nunc _____ et sem - per;



2. et véritas Dómini manet _____ in ae - tér-num.
 3. et Spírí - - - - - tu - i San-cto.
 4. et in sáecula sáecu - - - - - ló-rum. A - men.

Alleluia (H) is repeated; then choir proceeds immediately with the Antiphon "Vespere." (I)

Vespere autem Sabbati

Arr. by N. A. M.

①

Cel. Choir

Vé - spe - re au - tem sáb - ba - ti * quae lu - cé - scit

in pri - ma sáb - ba - ti, Vé - nit Ma - rí - a Mag - da - lé - ne,

et ál - te - ra Ma - rí - a, vi - dé - re se - púl - crum, al - le - lú - ia.

To Magnificat No. 216* After the Magnificat the Antiphon "Vespere" (I) is repeated, the celebrant then sings "Dominus Vobiscum" with proper choir response, then after a short oration and another "Dominus" the deacon sings the Paschal "Ite Missa Est" (J) the choir responding in the manner indicated (K).

①

J

I - te mis - sa est, al - le - lú - ia, al - le - lú - ia.

①

K

Choir

De - o grá - ti - as, al - le - lú - ia, al - le - lú - ia.

EASTERTIDE

O filii et filiae

195

Jean Tisserand (d. 1494)

Traditional Melody
Arr. by N. A. M.

Chanters

f Chorus Al-le-lú-ia, al-le-lú-ia, al-le-lú-ia. *mf* 1. O fí-li-i et fí-lr-ae
2. Et ma-ne pri-ma sáb-ba-ti,

f Rex coe-lés-tis, Rex gló-ri-ae Mor-te sur-réx- it ho-di-e. Al-le-lú-ia.
mf Ad ó-sti-um mo-nu-mén-ti Ac-ces-sé-runt di-scí-pu-li.

- | | |
|--|---|
| <p>3. Allelúia, Allelúia, Allelúia.
Et María Magdalene,
Et Jacóbi, et Salóme
Venérunt corpus úngere. Allelúia.</p> | <p>4. Allelúia, Allelúia, Allelúia.
In álbis sédens Angelus
Prædixit mulieribus
In Galliæa est Dóminus. Alleluia.</p> |
| <p>5. Allelúia, Allelúia, Allelúia.
Et Joánnes Apóstolus
Cucúrrit Pétro citius,
Monuménto vénit prius. Allelúia.</p> | <p>6. Allelúia, Allelúia, Allelúia.
Discípulis astántibus,
In médio stétit Chrístus,
Dicens: Pax vóbis ómnibus. Allelúia.</p> |
| <p>7. Allelúia, Allelúia, Allelúia
Ut intelléxit Dídymus
Quia surrexerat Jesus,
Remánsit fide dúbius Alleluia.</p> | <p>8. Allelúia, Allelúia, Allelúia
Víde Thóma, víde látus,
Víde pédes, víde mánu,
Nóli ésse incrédulus. Allelúia.</p> |
| <p>9. Allelúia, Allelúia, Allelúia.
Quando Thómas Chrísti látus,
Pédes vídit atque mánu,
Díxit: Tu es Déus méus. Allelúia.</p> | <p>10. Allelúia, Allelúia, Allelúia.
Beáti qui non víderunt,
Et fírmiter credidérunt,
Vítam ætérnam habébunt. Allelúia.</p> |
| <p>11. Allelúia, Allelúia, Allelúia.
In hoc fésto sanctíssimo
Sit laus et jubilatío,
Benedicámus Dómino. Allelúia.</p> | <p>12. Allelúia, Allelúia, Allelúia.
De quíbus nos humíllimas
Devótas atque débitas
Deo dicámus Grátias. Allelúia.</p> |

Victimae Paschali laudes

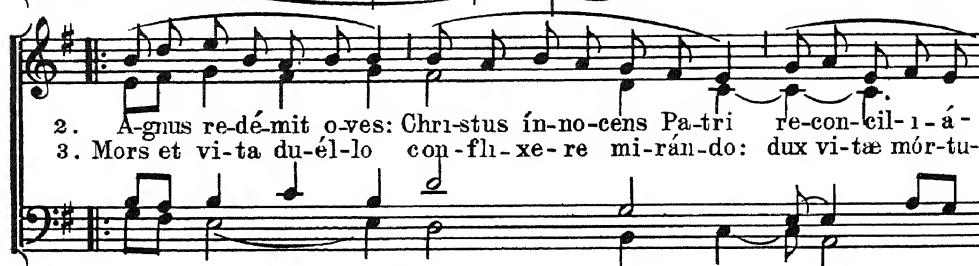
Sequence for Easter

First mode transposed

Vatican Graduale



1. Vic-ti-mae Pa-schá-li láu-des im-mó-lent Chri-sti-á - ni.



2. A-gnus re-dé-mit o-ves: Chri-stus ín-no-cens Pa-tri re-con-cil-i-á-
3. Mors et vi-ta du-él-lo con-flh-xe-re mi-rán-do: dux vi-tæ mór-tu-



vit pec-ca-tó-res. 4. Dic no-bis Ma-rí-a, quid vi-dí-sti in vi-á?
us, re-gnatvívus. 6. An-gé-li-cos testes, su-dá-ri-um, et ve-stes.



5. Se-púl-crum Chri-sti vi-vén-tis, et gló-ri-am vi-di-re-sur-gén-tis.
7. Sur-ré-xit Chri-stus spes me-a: prae-cé-det su-os in Ga-li-læe-am.



8. Sci-mus Chri-stum sur-re-xís-se a mór-tu-is ve-re: tu no-bis

vi-ctor, Rex, mi-se-ré-re. A-men. Al-le-lú-ia.

Concordi Laetitia

197

Sixth mode

Harmonized by N.A.M.

1. Con-cór-di lae-tí-ti-a, Pro-púl-sa mae-stí-ti-a,
2. Quae fe-lí-ci gáu-di-o, Re-sur-gén-te Dó-mi-no,

Ma-rí-ae prae-có-ni-a Ré-co-lat Ec-clé-si-a: Vir-go Ma-rí-a.
Flo-ru-it ut lí-li-um: Vi-vum cernens Fí-li-um: Vir-go Ma-rí-a.

3. Quam concéntu páili
Chori laúdant cóelici,
Et nos cum coeléstibus,
Novum melos pángimus;
Virgo María.

4. O Regína Virgínium,
Votis fave súpplicum,
Et post mortis stádium,
Vitae cónfer praémium:
Virgo María.

5. Glóriosa Trínitas,
Indivísa Unitas,
Ob Maríæ meríta,
Nos salva per saecula:
Virgo María.

PENTECOST

Veni Sancte Spiritus

Sequence for Pentecost

S. Webbe (1740-1816)

Adapted and Arr. by N. A. M.

Moderato

mf

1. Ve - ni San - cte Spi - ri - tus, Et e - mit - te coe - li - tus
 2. Con - so - la - tor o - pti - me, Dul - cis hos - pes a - ni - mæ,

mf

Lu - cis tu - æ ra - di - um. Ve - ni pa - ter pau - pe - rum, Ve - ni, da - tor
 Dul - ce re - fri - ge - ri - um. In la - bo - re re - qui - es, In æ - stu tem -

f

After last verse

mú - ne - rum, Ve - ni lu - men cor - di - um. A - men. Al - le - lu - ia.
 pe - ri - es, In fle - tu so - la - ti - um.

3. O lux beatíssima,
 Reple cordis íntima
 Tuórum fidélium -
 Sine tuo númine,
 Nihil est in hómíne,
 Nihil est innóxium.

4. Lava quod est sórdidum,
 Riga quod est áridum,
 Sana quod est sáucium -
 Flecte quod est rígidum,
 Fove quod est frígidum,
 Rege quod est dévium.

5. Da tuis fidélibus,
 In te confidéntibus;
 Sacrum septenárium -
 Da virtútis méritum,
 Da salútis éxitum,
 Da perénne gáudium.
 Amen. Allelúia.

Veni Creator Spiritus

Invocation to the Holy Ghost

Nicola A. Montani

Moderato

mf

1. Ve - ni Cre - á - tor Spí - ri - tus, Men - tes tu -
 2. Qui dí - ce - ris Pa - rá - cli - tus, Al - tís - si -

mf

ó - rum ví - si - ta: Im - ple su - pér - na grá - ti -
 mi dó - num Dé - i, Fons vi - vus, i - gnis, cá - ri -

After last verse

a, Quæ tu cre - á - sti, pé - cto - ra.
 tas, Et spi - ri - tá - lis ún - cti - o. A - men.

- | | |
|--|---|
| 3. Tu septifórmis múnere,
Dígitus Patérnae dexteræ,
Tu rite promíssum Patris,
Sermóne ditans gúttura. | 4. Accénde lumen sénsibus,
Infúnde amórem córdibus,
Infirma nostri córporis
Virtúte firmans pépeti. |
| 5. Hostem repéllas lóngius,
Pacémque dones prótinus:
Ductóre sic te prævio,
Vitémus omne nóxium. | 6. Per te sciámus q̃a Patrem,
Noscámus atque Fílium,
Teque utriúsque Spíritum
Credámus omni témpore. |
| 7. Deo Patri sit glória,
Et Fílio qui a mórtuis
Surréxit, ac Paráclito,
In sæculórum sæcula. Amen. | |

199 b

PENTICOST

Veni, Creator Spiritus

Secundum usum recentiore

Eighth Mode

M. M. ♩ = 144

Vatican Graduale

Harmonized by N.A.M.

1. Ve - ni Cre - á - tor Spí - ri - tus,
2. Qui dí - ce - - ris Pa - - rá - cli - tus,

Mén - tes tu - ó - rum ví - si - ta:
Al - tís - si - mi do - num De - i,

Im - ple su - pér - na grá - ti - a Quæ tu
Fons vi - vus, i - gnis, cá - ri - tas, Et spi -

cre - á - sti, pé - cto - ra. A - - men.
ri - tá - lis ún - cti - o.

Complete Text given at 199a

THE BLESSED VIRGIN Ave Maria

200 a

Salutatio Angelica

(Solesmes) Gregorian

Harmonized by N.A.M.

First Modè (transposed)

Tutti

Chanters

pp Sw. A - ve - Ma - rí - a,* grá - ti - a plé - na; Dó - mi - nus té - cum,

mf

be - ne - dí - cta tu in mu - li - é - ri - bus,

pp et be - ne - dí - ctus frú - etus vén - tris tu - i, Jé - sus.

rall

Man a tempo f. Gt. San - cta Ma - rí - a, Má - ter De - i, o - ra pro no - bis pec -

f

ca - tó - ri - bus, nunc et ho - ra mor - tis no - stræ. A - men.

pp *rall* Sw.

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253

(*) NOTE. Two versions of this phrase are given in the Official Books. This is taken from the Vatican Antiphonale.

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200 b

(See Supplement for additional settings)

Ave Maria

For unison, two or four part chorus

Jacques Arcadelt
Revised and full text
added by N. A. M.

Andante

pp

A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

pp

 The first system of musical notation for 'Ave Maria' is in G major (one sharp) and 4/4 time. It begins with a treble and bass staff. The melody is in the treble staff, starting on a half rest, then moving to a quarter note G, followed by a half note A, and then a quarter note B. The bass staff provides a harmonic accompaniment with a half note G and a half note A. The tempo is marked 'Andante' and the dynamics are 'pp' (pianissimo).

te - cum, Do - mi - nus te - cum; Be - ne - di - cta tu,

f

 The second system of musical notation continues the melody. The treble staff has a half note G, a half note A, and a quarter note B. The bass staff has a half note G and a half note A. The dynamics are 'f' (forte).

mf

be - ne - di - cta tu in mu - li - e - ri - bus, et be - ne - di - ctus

mf

 The third system of musical notation continues the melody. The treble staff has a half note G, a half note A, and a quarter note B. The bass staff has a half note G and a half note A. The dynamics are 'mf' (mezzo-forte).

fructus ven - tris tu - i, Je - sus. San - cta Ma - ri - a, Ma -

ff

tu - i, Je - sus.

pp

 The fourth system of musical notation concludes the piece. The treble staff has a half note G, a half note A, and a quarter note B. The bass staff has a half note G and a half note A. The dynamics are 'ff' (fortissimo) for the first part and 'pp' (pianissimo) for the second part.

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Slower

ter De - i, o - ra pro no - bis pec - ca - to - ri - bus,

p

nunc et in ho - ra mor - tis no - stræ. A - men.

pp

Detailed description: This block contains the first system of a musical score. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo is marked 'Slower'. Dynamics include *p* (piano) and *pp* (pianissimo). The lyrics are in Latin: 'ter De - i, o - ra pro no - bis pec - ca - to - ri - bus, nunc et in ho - ra mor - tis no - stræ. A - men.'

Ave Maria

200 c

César Franck
Rearranged for unison or
two part chorus by N. A. M.

Lento
sotto voce

pp

A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

pp

te - cum, be - ne - di - cta tu in mu - li - e - ri - bus;

Organ

Detailed description: This block contains the second system of the musical score. It continues the melody and accompaniment from the first system. The tempo is marked 'Lento' and the style is 'sotto voce'. Dynamics include *pp* (pianissimo). The lyrics are: 'A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te - cum, be - ne - di - cta tu in mu - li - e - ri - bus;'. An 'Organ' part is indicated at the end of the system.

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cresc. accel.

et be-ne-di-ctus, et be-ne-di-ctus fru-ctus ven-tris tu-i,

rall *Organ* *Slower*

Je - sus. *pp* San-cta Ma - ri - a, Ma - ter

cresc. allarg.

De - i, o-ra pro no-bis pec-ca-to-ri-bus, nunc et in

ho - ra mor-tis no - stræ. A - men. A - men.

(See Supplement for additional setting.)

Ave Maris Stella

201 a

Vatican Antiphonale
Acc. by N. A. M.

First Mode (transposed)
optional keys

with \flat changed to \sharp

pp A - ve má - ris stél - la, Dé - i Má - ter al - ma,

After last stanza

At - que sem - per Vir - go, Fe - lix coe - li por - ta. A - men.

2. Súmens íllud Ave
Gabrielis ore,
Fúnda nos in pace,
Mútans Hévæ nómen.

4. Mónstra te esse mátre[m],
Súmat per te préces,
Qui pro nobis natus,
Túlit ésse túus.

6. Vítam præsta puram,
Ita para tutum:
Ut vidéntes Jesum,
Sémp[er] collatémur.

3. Sólve víncla réis,
Prófer lúmen caécis,
Mála nóstra pélle,
Bóna cúnta pósce.

5. Vírgo singuláris,
Inter ómnes mitis,
Nos cúlpis solútos,
Míte[s] fac et castos.

7. Sit laus Déo Pátri,
Summo Chrísto decus,
Spíritui Sancto,
Tribus honor unus. Amen.

(Response given on page 485)

201 b

Ave Maris Stella

For unison chorus

Balthasar Florence

Arr. by N. A. M.

Andante religioso

p A - ve ma - ris stel - la, De - i

Ma - ter al - ma, At - que sem - per Vir -

go, Fe - lix coe - li por - ta. A - men.

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201 c

Ave Maris Stella

J. Mohr.

Con moto

p A - ve ma - ris stel - la, De - i Ma - ter

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al - ma, At - que sem - per Vir - go,

Fe - lix coe - li por - ta. A - - - men.

rall *After last verse*

For additional stanzas see No. 201a

Ave Maris Stella

201 d

Con moto Edv. Grieg
Adapted for two part chorus
by N.A.M.

p A - ve ma - ris stel - la, *pp* De - i Ma - ter

p Organ *pp*

accel

f al - ma, *f* At - que sem - per Vir - go, *f* Fe - lix coe - li

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por - ta. *rall* *Organ* *pp* *dolce* 2. Su - mens il - lud

A - ve, Ga - bri - e - lis o - re, Fun - da nos in

ff pa - ce, Mu - - tans He - vae no - - men. *Organ rall*

ppp *After last stanza* *The last stanza is begun at the sign S* A - - men.

(See 277 for the Chant Alma.)

Alma Redemptoris Mater

202

Antiphon sung from the Saturday before the first Sunday in Advent to the Second Vespers Feast of the Purification inclusive.

Ch. Gounod

Arr. for two or

four part chorus by N. A. M.

Andante moderato

pp

Al - ma Re - dem - ptó - ris Ma - ter, quae pér - vi - a

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of B-flat major (two flats). The tempo is marked 'Andante moderato'. The first staff begins with a piano-piano (pp) dynamic. The lyrics are written below the staves.

coe - li por - ta ma - nes. Et stel - la ma - ris, suc - cur - re ca - den - ti

This system contains the next two staves. The music continues with the same key signature. The lyrics are written below the staves.

sur - ge - re qui cu - rat po - pu - lo, suc - cur - re, suc - cur - re ca - den - ti

This system contains the next two staves. The music continues with the same key signature. The lyrics are written below the staves.

sur - ge - re qui cu - rat po - pu - lo; Tu quae ge - nu - i - sti, na -

This system contains the final two staves of the musical score on this page. The music continues with the same key signature. The lyrics are written below the staves.

tu - ra mi - rán - te, tu - um san - ctum Ge - ni - tó - rem:

Tempo I

Vir - go pri - us ac po - ste - ri - us, Ga - bri - e - lis ab o - re

su - mens il - lud A - ve, pec - ca - to - rum

mi - se - re - re, pec - ca - to - rum mi - se - re - re.

Celebrant: - Angelus Dómini nuntiávit María.

Choir Response: - Et concépit de Spíritu Sancto.

After Advent.

Cel.: - Post Partum Virgo invioláta permansísti.

Choir: - Dei Génitrix intercède pro nóbis.

(See 278 for Chant 'Ave.')

Ave, Regina Coelorum

203

For Unison or Two-part Chorus of Equal Voices

(From February Second until Holy Thursday)

Nicola A. Montani

Andante con moto

p A - ve, Re - gi - na coe - lo - rum, A - ve, Do - mi - na

An - ge - lo - rum: Sal - ve ra - dix, sal - ve por - ta,

Ex qua mun - do lux est or - ta: Gau - de Vir - go

f

Ped.

glo - ri - o - sa, Su - per o - mnes spe - ci - o - sa:

Man.

rall

Va-le, o val-de de-co-ra, Et pro no-bis Christum ex-o-ra.

Cel: Dignáre me laudáre te Virgo sacráta.

Choir: Da mihi virtútem cóntra hóstes tuos.

204

See Nos. 279 and 302 for additional settings of this text.

Regina Coeli

From Compline, Holy Saturday, to None, Saturday within the octave of Pentecost.

Antonio-Lotti (1667-1740)

Revised and edited for two
or four part chorus by N.A.M.

Allegro moderato

f Re-gi-na coe-li lae-ta-re, al-le-lu-ia, lae-

f

Ped.

accel

Poco meno

ff ta-re al-le-lu-ia: Qui-a quem me-ru-i-sti por-

ff

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Piu vivo

ta-re, al-le-lu-ia, al-le-lu-ia, Re-sur-rex-it

Piu vivo

si-cut di-xit. Al-le-lu-ia, al-le-lu-ia.

Lento o-ra pro no-bis, *rall*

O-ra pro no-bis, pro no-bis De-um.

Piu mosso *allarg.*

Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

V. Gaude et laetare Virgo Maria, allelúia.

R. Quia surrexit Dóminus vere, allelúia.

(See 250 for Chant Setting.)

Salve Regina

Fr. Schubert

Revised and edited by N. A. M.

Moderato assai

p Sal-ve, Re-gi-na, Ma-ter mi-se-ri-cor-di-ae:

p Vi-ta, dul-ce-do, et spes no-tra, sal-ve,

allarg. *p* et spes no-tra sal-ve. *a tempo* *f* Ad te cla-ma-mus, ex-su-les, fi-li-i

rall. *a tempo* *rall.* He-vae. Ad te sus-pi-ra-mus, ge-men-tes et flentes in

allarg. *Vivo* hac la-cri-ma-rum val-le. E-ia er-go, Ad-vo-ca-ta

allarg. molto.

no - stra, il - los tu - os mi - se - ri - cor - des o - cu - los ad

nos con - ver - te. Et Je - sum, be - ne - di - ctum fru - ctum ven - tris tu - i,

allarg. molto

ven - tris tu - i, no - bis post hoc ex - si - li - um os - ten - de. *pp* *pp*

Slower

cle - mens; O pi - a; O dul - cis Vir - go Ma - ri - a. O

rall

cle - mens; O pi - a; O dul - cis Vir - go Ma - ri - a.

V. Ora pro nobis sancta Dei Génitrix.

R. Ut digni efficiámur promissionibus Christi.

O Sanctissima, O piissima

Traditional Melody
Sicilian

Edited and Arr. by N.A.M.

Moderato

p

1. O San - ctis - si - ma, O pi - is - si - ma, Dul - cis
2. Tu so - la - ti - um Et re - fu - gi - um, Vir - go

p

cresc

pp

Vir - go Ma - ri - a! Ma - ter a - ma - ta,
Ma - ter Ma - ri - a! Quid - quid o - pta - mus,

pp

f

In - te - me - ra - ta, O - ra, O - ra pro no - bis.
Per te spe - ra - mus; O - ra, O - ra pro no - bis.

f

3. Ecce debiles,
Perquam flebiles,
Salva nos, Maria!
Tolle languores,
Sana dolores,
Ora, ora pro nobis.

4. Virgo respice,
Mater, adspice,
Audi nos, Maria!
Tu medicinam,
Portas divinam;
Ora, ora pro nobis.

Regina coeli, jubila

207

Moderato
Chanters

Tutti Traditional Melody 1584 Chanters

1. Re - gi - na coe - li, ju - bi - la, Gau - de, Ma - ri - a! Jam -
2. Quem di - gna ter - ris gi - gne - re, Gau - de, Ma - ri - a! Vi -

p

Tutti

pul - sa ce - dunt nu - bi - la.
vis re - sur - git fu - ne - re. 1-10. Al - le - lu - ia! Læ - ta - re, O Ma - ri - a!

ff

3. Sunt fracta mortis spicula,
Gaude Maria!
Jesu jacet mors subdita.
Alleluia!
Laetare, O Maria!
5. Turbata sputis lumina,
Gaude Maria!
Phœbea vincunt fulgura.
Alleluia!
Laetare, O Maria!
7. Transversa ligni robora
Gaude Maria!
Sunt sceptræ regni fulgida.
Alleluia!
Laetare, O Maria!
9. Catena, clavi, lancea,
Gaude Maria!
Triumphus sunt insignia.
Alleluia!
Laetare, O Maria!

4. Acerbitas solatium,
Gaude Maria!
Luctus redonat gaudium.
Alleluia!
Laetare, O Maria!
6. Manum pedumque vulnera,
Gaude Maria!
Sunt gratiarum flumina.
Alleluia!
Laetare, O Maria!
8. Lucet arundo purpura,
Gaude Maria!
Ut fulva terræ viscera.
Alleluia!
Laetare, O Maria!
10. Ergo, Maria plaudito,
Gaude Maria!
Clientibus succurrito.
Alleluia!
Laetare, O Maria!

Inviolata

Antiphon B.V.M.

Ch. Gounod

Arranged for two part chorus
by N. A. M.

Voice I (Soprano or Tenor)

Moderato

In - vi - o - la - ta,

Voice II (Alto or Bass)

In - vi - o - la - ta, in - te - gra, et ca - sta es Ma -

in - te - gra et ca - sta es Ma - ri - a:

Quæ

ri - a, et ca - sta es Ma - ri - a: Quæ es ef - fec - ta

es ef - fec - ta ful - gi - da coe - li por - ta.

Voices

O Ma - ter

ful - gi - da coe - li por - ta.

Organ

al - ma Chri - sti ca - ris - si - ma: O Ma - ter

al - ma Chri - sti ca - ris - si - ma: Sus - ci - pe,

sus - ci - pe pi - a lau - dum prae - co - ni - a. Te nunc fla - gi -

tant de - vo - ta cor - da et o - ra: No - stra ut

pu - ra pe - cto - ra sint et cor - po - ra Tu - a per pre -

ca - ta dul - ci - so - na. Tu - a per pre -

ca - ta, pre - ca - ta dul - ci - so - na. No - bis con -

ce - das ve - ni - am per sæ - cu - la *p* O be - *p*

ni - gna! O Re - gi - na!

O Ma - ri - a! *pp* Quæ

cresc. so - la in - vi - ò - la - ta *dim* per - man - si - sti. *p* *pp* *p*

Salve Mater Misericordiæ

Gregorian

Fifth Mode Chanters 1st time

Harmonized and Arr. by N. A. M.

p Sál-ve má-ter mi-se-ri-cór-di-æ, Má-ter Dó-i,

p

et má-ter vé-ni-æ, Má-ter spé-i, et má-ter grá-ti-æ,

Má-ter plé-na san-ctæ læ-ti-ti-æ; O Ma-rí-a!

Repeat "Salve" (etc.) 1st time

1. Sal-ve dé-cus hu-má-ni gé-ne-ris, Sal-ve Vir-go
2. Sal-ve fe-lix Vir-go pu-ér-pe-ra; Nam qui se-det

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dí-gni-or cé-te-ris, Quae vír-gi-nés o-mnes trans-gré-de-ris,
in Pa-tris dēx-te-ra, Coe-lum re-gens, ter-ram et aē-the-ra,

Et ál-ti-us se-des in sú-pe-ris, O Ma-rí-a!
In-tra tu-a se-clau-sit vís-ce-ra, O Ma-rí-a!

rall.

Repeat "Salve Mater" after each stanza

3. Te creávit Pater ingénitus,
Obumbrávit te Unigénitus,
Fecundávit te Sanctus Spíritus,
Tu es facta tota divínitus, O María!
Salve Mater, etc.
4. Te creávit Deus mirábilem,
Te respéxit ancíllam húmílem,
Tequaesívit spónsam amábilem,
Tibi nunquam fecit consímilem, O María!
Salve Mater, etc.
5. Te beátam laudáre cúpiunt
Omnes justí, sed non sufficiunt;
Multas laudes de te concípiunt,
Sed in illis prorsus defíciunt, O María!
Salve Mater, etc.
6. Esto, Mater, nostrum solátium;
Nostrum esto, tu Virgo gáudium;
Et nos tandem post hoc exsílum,
Laetos junge choris coeléstium, O María!
Salve Mater, etc.

O Gloriosa Virginum (No.1)

210 a

Unison Chorus

Melody from the "Harfe David"

Arr. by P. J. Van Damme

Moderato

1. O glo - ri - o - sa Vir - gi - num, Sub - lí - mis in - ter
2. Quod He - va tri - stis áb - stu - lit, Tu réd - dis al - mo

sí - de - ra, Qui te cre - á - vit par - vu - lum La -
ger - mi - ne: In - trent ut as - tra fle - bi - les, Coe -

cten - te nu - tris u - be - re. A - - men.
li re - clu - dis car - di - nes.

3. Tu Regis alti jánuas,
Et aula lucis fúlvida:
Vitam dátam per Vírginem
Géntes redémptrae pláudite.

4. Jésu tibi sit glória
Qui nátus es de Vírgine
Cum Patre et almo Spíritu,
In sempitérna sáecula. Amen.

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O Gloriosa Virginum (No. 2)

Unison or two-part chorus

F. de La Tombelle

Arr. by N. A. M.

Andante religioso

p

1. O glo - ri - o - sa Vir - gi - num, Su - bli - mis
2. Quod He - va tri - stis ab - stu - lit, Tu red - dis

p

1. O glo - ri - o - sa Vir - gi - num, su -
2. Quod He - va tri - stis ab - stu - lit, Tu

Piu Vivo

in - ter si - de - ra, Qui te cre - a - vit
al - mo ger - mi - ne: In - trent ut as - tra

bli - mis in - ter si - de - ra,
red - dis al - mo ger - mi - ne:

rall

par - vu - lum La - cten - te nu - tris u - be -
fle - bi - les, Coe - li re - clu - dis car - di -

After last verse

re. A - - men, A - men, A - men.
nes.

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Salve Regina Coelitum

Unison, two- or three-part chorus, equal voices
or four-part unequal

Traditional Melody
Arr. by P. J. Van Damme

Devoto

p II

1. Sal - ve Re - gi - na coe - li - tum, O Ma -
2. Ma - ter mi - se - ri - cor - di - ae, O Ma -

p

ri - a! Sors u - ni - ca ter - ri - ge - num, O Ma -
ri - a! Dul - cis pa - rens cle - men - ti - ae, O Ma -

ri - a! 1-8. Ju - bi - la - te, Che - ru - bim, Ex - sul - ta - te,
ri - a!

Se-ra-phim! Con-so-nan-te per-pe-tim: Sal-ve,

Sal-ve, Sal-ve Re-gi-na.

3. Tu vitæ lux, fons gratiæ,
O Maria!
Causa nostræ lætitiæ,
O Maria!
Jubilate, etc.

5. Ad te clamamus exsules,
O Maria!
Te nos rogamus supplices,
O Maria!
Jubilate, etc.

7. Eia ergo nos respice;
O Maria!
Servos tuos me despice.
O Maria!
Jubilate, etc.

4. Spes nostra, salve, Domina,
O Maria!
Exstingue nostra crimina!
O Maria!
Jubilate, etc.

6. Audi nos Evæ filios,
O Maria!
In te sperantes miseros.
O Maria!
Jubilate, etc.

8. Convertite tuos oculos,
O Maria!
Ad nos in hoc exilio.
O Maria!
Jubilate, etc.

Tota Pulchra Es, Maria

Motet for unison or two-part chorus

212

Balthasar-Florence

Liturgically arranged by N.A.M.

Andante moderato

p To - ta pul - chra es, Ma - ri - a, et

ma-cu-la o-ri-gi-na-lis non est in te. Tu glo-ri-a Je-

cresc ru-sa-lem. Tu lae-ti-ti-a Is-ra-el. Tu ho-no-ri-fi-cen-ti-a

f po - pu-li no-stri: tu ad-vo-ca - ta pec-ca-to -

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279

Organ

Chorus

Slower

rum. *pp* *pp* O Ma - ri - a! Vir - go pru - den - tis - si - ma,

Ma - ter ele - men - tis - si - ma, O - ra pro no - bis, *pp* O Ma -

pp

ri - a! O - ra pro no - bis ad Do - mi - num

f

allarg.

Je - sum Chri - stum; Ad Do - mi - num Je - sum Chri - - stum.

Sub Tuum Præsidium (No. 1) 213 a

Motet for two-part chorus

M. Haller

mf $\text{♩} = 58$

Sub tu-um præ-si-di-um con-fu-gi-mus, san-cta De-i

mf

Ped.

Ge-ni-trix, no-stras de-pre-ca-ti-o-nes ne de-spi-ci-as in

mf

Man. Ped.

ne-ces-si-ta-ti-bus no-stris: sed a per-i-cu-lis cun-ctis

li-be-ra nos, li-be-ra nos, sem-per, Vir-go glo-ri-

Ped. Man.

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o - sa, et be-ne-di - cta, Do-mi-na no - stra, Me-di-

a-trix no - stra, ad-vo-ca-ta no - stra, tu-o Fi-li-

Man.

o nos re-con-ci-li-a, tu-o Fi-li-o nos — com-men-

da, tu-o Fi-li-o nos re-præ-sen - - - ta.

Ped.

Sub tuum Præsidium (No.2.) 213 b

Usually sung before the Litany of the Blessed Virgin and before the "Nunc Dimittis?"

Antiphon

Gregorian

Seventh Mode

Acc. by N. A. M.

Sub tú-um præ-sí-di-um con-fú-gi-mus,* Sán-cta De-i Gé-ni-trix:

nó-stras de-pre-ca-ti-ó-nes ne de-spí-ci-as in ne-ces-si-tá-ti-bus:

sed a per-í-cu-lis cun-ctis lí-be-ra nos sem - per,

Vir-go glo-ri-ó-sa et be - ne - dí - cta. Al - le - lú - ia.

Easter tide, add.

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Litany of the Blessed Virgin

Litaniæ Lauretanæ
Unison or two part chorus

Nicola A. Montani

Moderately fast



(a) Ký-ri-e e - lé-i-son. (b) Chríst-e e - lé-i-son. (c) Ký-ri-e e - lé-i-son. →

Chanters



1. Pa - - ter de cóe - lis De - us, →
2. Fi - li Re - dém - ptor mun - di De - us,
3. Spi - - ri - tus San - cte De - us,
4. San - cta Tri - ni - tas u - - nus De - us,

Piu Vivo (alla breve)

Chanters

Chorus



5. San - cta Ma - ri - a, o - ra pro no-bis. →
7. San-cta Vir-go Vir-gi-num, o - ra pro no-bis.
9. Ma-ter di-ví-næ grá-ti-æ, o - ra pro no-bis.
11. Ma - ter ca - stís-si-ma, o - ra pro no-bis.
13. Ma-ter in-te - me - rá - ta, o - ra pro no-bis.
15. Ma-ter ad - mi - rá - bi - lis, o - ra pro no-bis.
17. Ma-ter Cre - a - tó - ris, o - ra pro no-bis.

① Chri - ste au-di nos. ② Chri - ste ex - au-di nos.

Chorus

1. mi - se - ré - re no - bis.
 2. mi - se - ré - re no - bis.
 3. mi - se - ré - re no - bis.
 4. mi - se - ré - re no - bis.

Chanters Chorus

6. San - cta De - i Gé - ni - trix, o - ra pro no - bis.
 8. Ma - ter Chri - sti, o - ra pro no - bis.
 10. Ma - ter pu - rís - si - ma, o - ra pro no - bis.
 12. Ma - ter in - vi - o - lá - ta, o - ra pro no - bis.
 14. Ma - ter a - má - bi - lis, o - ra pro no - bis.
 16. Ma - ter bo - ni con - si - li - i, o - ra pro no - bis.
 18. Ma - ter Sal - va - tó - ris, o - ra pro no - bis.

Chanters Chorus

19. Vir-go pru-den - tís-si-ma, o-ra pro no-bis. →
 21. Vir-go prae-di - cán-da, o-ra pro no-bis.
 23. Vir-go cle-mens, o-ra pro no-bis.
 25. Spé-cu-lum jus-tí-ti-æ, o-ra pro no-bis.
 27. Cau-sa no-stræ læ-tí-ti-æ, o-ra pro no-bis.
 29. Vas ho-no-rá-bi-le, o-ra pro no-bis.
 31. Ro-sa mý-sti-ca, o-ra pro no-bis.
 33. Tur-ris e-búr-ne-a, o-ra pro no-bis.
 35. Fóe-de-ris ar-ca, o-ra pro no-bis.
 37. Stel-la ma-tu-tí-na, o-ra pro no-bis.

Chanters Chorus

39. Re-fú-gi-um pec-ca-tó-rum, o-ra pro no-bis. →
 41. Au-xí-li-um Chri-sti-a-nó-rum, o-ra pro no-bis.
 43. Re-gí-na Pa-tri-ar-chá-rum, o-ra pro no-bis.
 45. Re-gí-na A-po-sto-ló-rum, o-ra pro no-bis.
 47. Re-gí-na Con-fes-só-rum, o-ra pro no-bis.

Chanters Chorus

20. Vir-go ve-ne-rán-da, o-ra pro no-bis.
 22. Vir-go po-tens, o-ra pro no-bis.
 24. Vir-go fi-dé-lis, o-ra pro no-bis.
 26. Se-des sa-pi-én-ti-æ, o-ra pro no-bis.
 28. Vas spi-ri-tu-á-le, o-ra pro no-bis.
 30. Vas in-sígne de-vo-tió-nis, o-ra pro no-bis.
 32. Tur-ris Da-ví-di-ca, o-ra pro no-bis.
 34. Do-mus áu-re-a, o-ra pro no-bis.
 36. Já-nu-a coe-li, o-ra pro no-bis.
 38. Sa-lus in-fir-mó-rum, o-ra pro no-bis.

Chanters Chorus

40. Con-so-lá-trix af-fli-ctó-rum, o-ra pro no-bis.
 42. Re-gí-na An-ge-ló-rum, o-ra pro no-bis.
 44. Re-gí-na Pro-phe-tá-rum, o-ra pro no-bis.
 46. Re-gí-na Már-ty-rum, o-ra pro no-bis.
 48. Re-gí-na Vír-gi-num, o-ra pro no-bis.

Chanters Chorus

49. Re - gi - na San-ctó - rum ó - mni - um, o-ra pro no-bis.
 50. Re - gi-na si-ne la-be o-ri-gi-ná-li con-cep-ta, o-ra pro no-bis.
 51. Re - gi-na Sa-cra-tís-si-mi Ro - sá - ri - i, o-ra pro no-bis.
 52. Re - gi - na Pa - cis, o-ra pro no-bis.

Chanters Chorus

53. A-gnus De-i, qui tol-lis pec-ca-ta mun-di; Par-ce no-bis Do-mi-ne.
 54. A-gnus De-i, qui tol-lis pec-ca-ta mun-di; Ex - aú-di nos Do-mi-ne.

Chanters Tutti

55. A-gnus De-i qui tollis peccata mun-di mi-se - re-re no - bis.

℣. Ora pro nobis Sánta Deí Génitrix.

℞. Ut digni efficiámur promissionibus Christi.

Veni Sponsa Christi

for two part chorus

Lento Not too slow

Nicola A. Montani

p Ve - ni spon - sa Chri - sti, Ve - ni

p spon - sa Chri - sti ac - ci - pe co -

cresc ro - - nam, quam ti - bi Do - mi - nus prae - pa - ra -

rall vit, prae - pa - ra - vit in æ - ter - - num.

(The Simple Version is given at No. 276-f.)

216

THE BLESSED VIRGIN

Magnificat

Eighth Psalm Tone (Solemnis)

Gregorian
Acc. by N. A. M.

1. Ma-gní-fi-cat*

2. Et ex-sul-távit spí-ri-tus mé-us:*→

3. Qui-a re-spexit humilitátem an-cil-læ su-æ:*

4. Qui-a fe-cit mihi ma-gna qui pót-ens est:*

5. Et mi-se-ricórdia ejus a progéni-e in pro-gé-ni-es.*

6. Fe-cit po-téntiam in brá-chi-o sú-o:*

7. De-pó-su-it po-tén-tes de sé-de,*

8. E-su-ri-éntes im-plé-vit bo-nis*

9. Sus-cé-pit Ísrael pú-e-rum sú-um:*

10. Sic-ut lo-cútus est ad pa-tres no-stros:*

11. Gló-ri-a Pá-tri, et Fí-li-o,*

12. Sic-ut e-rat in princípio, et nunc, et sem-per,*
(This mediant is omitted in first line)

For the alternate verses the following falso bordone arrangement by Ciro Grassi may be used. (For two part chorus (or three part) equal voices.)

2. Et exsultávit spí-ri-tus me-us:*→

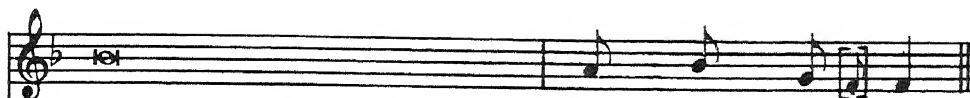
4. Quia fecit mihi magna qui pot-ens est:*

6. Fecit poténtiam in brá-chi-o su-o:*

8. Esuriéntes im-plé-vit bo-nis,*

10. Sicut locútus est ad pa-tres no-stros,*

12. Sicut erat in princípio et nunc, et sem-per,*



1. ánima mé - a Dó-mi-num.
2. in Deo salu - - - tá - ri me - o.
3. ecce enim ex hoc beátam me dicent
omnes gene - ra - ti - ó - nes.
4. et sanctum # no - men e - jus.
5. timén - - - ti - bus e - um.
6. dispérsit supérbos mente cor - dis su - i.
7. et exal - - - tá - vit hú-mi-les.
8. et dívites dimí - - sit in - á - nes.
9. recordátus misericór - - di - æ su - æ.
10. Ábraham, et sémini e - - jus in sáe-cu-la.
11. et Spirí - - - tu - i Sán - cto.
12. et in sáecula sæcul - - - ló - rum, A - men.



2. in Deo salu - - - tá - ri me - o.
4. et sanctum no - men e - jus.
6. dispérsit supérbos mente cor - dis su - i.
8. et divites dimísit in - - á - - nes.
10. Abraham, et sémini e - jus in sáe - cu - la.
12. et in sáecula sæcu - - ló - rum A - - men.

CEREMONY MUSIC
Motets for Reception, Profession etc.

Regnum Mundi

for two part chorus

Nicola A. Montani

Andante religioso

mf Re-gnum mun-di, re-gnum mun-di et omnem or-na-tam

p sae-cu-li, con-tem-psi pro-pter a-mo-rem Do-mi-ni

rall *Piu Vivo*
f no-stri, Je-su Chri-sti. Quem vi-di

p *rall.* *Fine*
quem a-ma-vi, in quem cre-di-di quem di-le-xi.

*Repeat from S "Quem vidi"
to Ps., then to C "Elegi"*

Ps. 44.) E-ruc-tá-vit cor meum vĕrbum bó-num: dico ego ópera me-a Re-gi.

E-le-gi ab-je-cta es - se, in do-mo Do-mi-no

me - i, Je - su Chri - sti.

*Repeat "Quem Vidi"
to Ps. then to "Gloria"*

Gló-ri-a Patri et Fi-li-o Et Spi-rí-tu-i San-cto.

Repeat "Quem vidi" to Fine

RESPONSES

- V. Kyrie eleison. R. Christi eleison. V. Pater noster.
 V. Etne nos inducas in tentationem. R. Sed líbera nos a malo
 V. Manda Deus etc. R. Confirma hoc Deus quod operátus es in eis.
 V. Salvas fac etc. R. Deus meus sperántes in te.
 V. Esto nobis etc. R. A facie inimíci.
 V. Nihil proficiat etc. V. Et Filius iniquitátis non appónat nocére nobis.
 V. Ora pro nobis etc. R. Ut dignae efficiántur promissionibus Christi.
 V. Domine exaudi etc. R. Et clamor meus ad te véniat.
 V. Dominus etc. R. Et cum Spiritu tuo.
 V. Domine Deus virtutem, converte nos. R. Et osténde fáciem tuam et salvi e-
 rimus.

CEREMONY MUSIC ETC.

Suscipe Domine

(St Ignatius)

for two part chorus

Nicola A. Montani

Lento
pp
 Sus - ci - pe Do - mi - ne, u - ni - ver - sam li - ber - ta - tem

me - am, Ac - ci - pe me - mo - ri - am in - tel - le - ctum at - que vo - lun -

Poco piu vivo
 ta - tem o - - mnem. Quid quid - ha - be - o

id
 vel pos - si - de - o mi - hi lar - gi - tus es

ti - bi to - tum re - sti - tu - o, ac tu - ae pror - sus

(S)
(p) (Alto)
id ti - bi to - tum re - sti - tu - o, ac tu - ae pror - sus

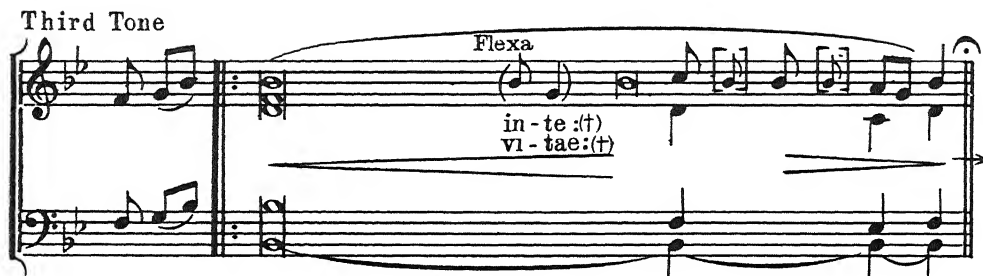
rall
vo - lun - ta - te tra - do gu - ber - nan - dum.

Moderato
p
A - mo - rem tu - i so - lum cum gra - ti - a

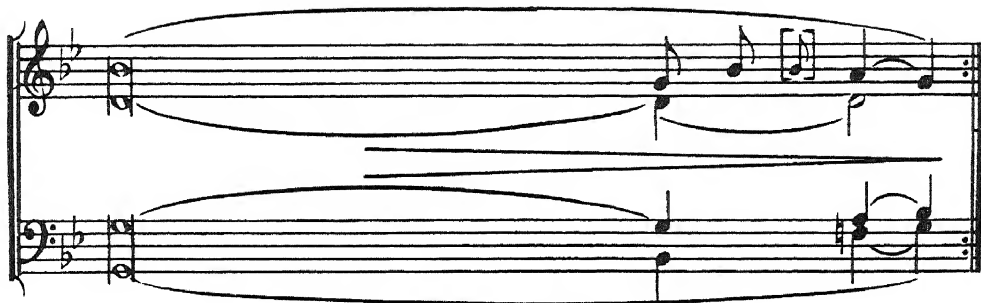
p
Ped.
tu - a mi - hi do - nes et di - ves sum sa - tis

nec a - li - ud quid quam ul - tra po - - sco.

CEREMONY MUSIC ETC.
Conserva me Domine
 Psalm 15



1. Con-sér - va me, Dómine, quóniam spe-
rávi in te. (†) Dixi Dómino Deus mé - us es tu,*
2. Sanctis, qui sunt in ter - ra e - jus,
3. Multiplicatæ sunt infirmi - tá - tes e - ó - rum.
4. Non congregábo conventícula
eórum de san-guí - ni-bus.
5. Dóminus pars haereditátis
meæ, et cá - li - cis me - i:
6. Funes cecidérunt mihi in præ - clá - ris,
7. Benedícam Dóminum, qui tribuit
mihi in - tel - léc-tum:
8. Providébam Dóminum in
conspéctu me - o sem-per:
9. Própter hoc lætátum est cor
meum et exsultávit lin - gua me - a:
10. Quóniam non derelínques
ánimam me-am in in - fér - no:
11. Notas mihi fecisti vias vitæ, (†)
adimplébis me lætítia cum vul - tu tu - o:
12. Gloria Pa-tri et Fí - li - o,
13. Sicut erat in princípio, et nunc, et sem-per,



1. quóniam bonórum meórum non e - ges.
2. mirificávit ómnes voluntátes meas in e - is.
3. postea accelle - - - ra - vé - runt.
4. nec memor ero nóminum eórum per lábi - a me - a.
5. tu es, qui restítues haereditátem me - am mi - hi.
6. étenim haeréditas mea praeclára est mi - hi.
7. ínsuper et usque ad noctem increpuérunt
me re - nes me - i.
8. quóniam a dextris est mihi, ne com - mó - ve - ar.
9. ínsuper et caro mea requié - - scet in spe.
10. nec dabis sáctum tuum videre corru - pti - ó - nem.
11. delectatiónes in dextera tua us-que in fi - nem.
12. et Spirítu - - - i San - cto.
13. et in saécula saeculó - - - rum. A - men.

220 MUSIC FOR RECEPTION, VOW DAY, ETC.

Ecce Quam Bonum

for two part chorus

Psalms 132

Nicola A. Montani

Moderato

(1. 3.)
(5. 7.)
(9. 11.)

Ec - ce quam bo - num, et quam ju - cun - dum,

rall *Fine*

ha - bi - ta - re fra - tres in u - num.

2. Sic - ut un - guen - tum in ca - pi - te
6. Quo - ni - am il - lic man - da - vit Do - mi - nus
10. Sic - ut e - rat in prin - ci - pi - o,

allarg.

quod de - scen - dit in bar - bam, bar - bam
be - ne - di - cti - o - nem et vi - tam us - que in
et nunc, et sem - per, et in sae - cu - la sae - cu -

Repeat from "Ecce" to ♩

Aa - ron. 4. Quod de - scen - dit in
sae - cu lum. 8. Glo - ri - a
lo - rum. A - men.

o - ram ves - ti - men - ti e - jus: sic - ut ros
Pa - tri, et Fi - li - o, et Spi -

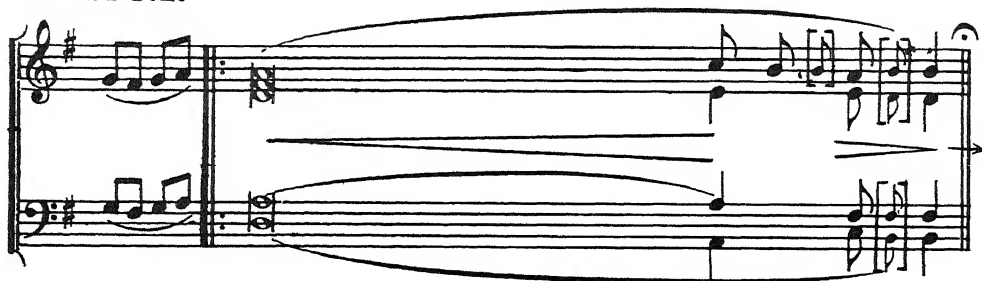
Repeat "Ecce" to ♩

Her - mon, qui de - scen - dit in mon - te Si - on.
ri - tu - i San - cto.

Quam dilecta tabernacula tua

Psalm 83

Seventh Tone



1. Quam di - lécta tabernácula tua, Dómi - ne vir - tú - tum!→
2. Cor meum, et ca - ro me - a
3. Etenim passer invénit si - bi do - mum:
4. Altária tua, Dómi - - ne vir - tú - tum:
5. Beati, qui hábitant in domo tu - a, Dó-mi-ne:
6. Beátus vir, cujus est au - xí - li-um abs te:
7. Étenim benedictiόνem dabit
legislátor, ibunt de virtúte in vir - tú - tem:
8. Dómine, Deus virtútum exáudi
orati - ó - nem me - am:
9. Protéctor nóster, á - spi-ce, De - us:
10. Quia melior est dies una in á - tri-is tu - is,
11. Elégi abjéctus esse in dómo De - i me - i:
12. Quia misericórdiam, et veritátem dí - li-git De - us:
13. Non privábit bónis eos, qui ámbu-
lant in in - no - cén-ti-a:
14. Gloria Pa - tri et Fí-li-o,
15. Sicut erat in princípío, et nunc, et sem-per,

CEREMONY MUSIC ETC.

Quae est ista

Two part or unison chorus

Traditional Italian Chorale
Adapted and Arr. by N.A.M.*Moderato*

p Quae est is - ta, quae est is - ta, quae a - scen - dit de de -

p

This system contains the first two lines of the musical score. It features a treble and bass staff in G major (one sharp) and 4/4 time. The tempo is marked 'Moderato'. The first line of music begins with a piano (*p*) dynamic. The lyrics 'Quae est is - ta, quae est is - ta, quae a - scen - dit de de -' are written below the treble staff. The second line of music continues the melody and accompaniment, with a piano (*p*) dynamic marking at the beginning.

ser - to; de - li - ci - is af - flu - ens

This system contains the third and fourth lines of the musical score. The lyrics 'ser - to; de - li - ci - is af - flu - ens' are written below the treble staff. The music continues with a piano (*p*) dynamic.

e - nix - a su - per di - le - ctum su - um? To - ta pul - chra

This system contains the fifth and sixth lines of the musical score. The lyrics 'e - nix - a su - per di - le - ctum su - um? To - ta pul - chra' are written below the treble staff. The music continues with a piano (*p*) dynamic.

es, a - mi - ca me - a, su - a - vis et de - có - ra.

f

This system contains the seventh and eighth lines of the musical score. The lyrics 'es, a - mi - ca me - a, su - a - vis et de - có - ra.' are written below the treble staff. The music concludes with a forte (*f*) dynamic marking.

Vé - ni de Li - ba - no spon - sa me - a

pp Ve - ni de Li - ba - no *rall* ve - ni co - ro - na - be - ris.
pp

Tu gloria Jerusalem

223

Unison, two-part or four-part chorus

(For additional Ceremony Music see Magnificat; Hymns in honor of the Blessed Virgin, Motets in honor of the Bl. Sacrament, Te Deum etc.)

Cesar Franck

Adapted from the Motet "Quae est ista"
by N. A. M.

Andante religioso
f Tu glo - ri - a Je - ru - sa - lem; tu lae -

ti - ti - a Is - ra - el; tu ho - no - ri - fi - cen - ti - a

Slower

po-pu-li no - stri. Ma - ri - a Do-mi-na - re

no-stri tu et Fi-li-us tu - us. In - ter -

rall
pp ce - de ad Do-mi-num De - um no-strum, in - ter -
pp

cresc.
ce - de ad Do-mi - num De-um no-strum, ad De - um

allarg.
ff no - strum, ad Do-mi-num De - um no - - strum,

MUSIC FOR FORTY HOURS' ADORATION

Musical Programme

AT THE EXPOSITION

1. *MASS*, after which the Blessed Sacrament is incensed.
2. * *PROCESSION* during which the "Pange Lingua" is sung; after the procession the
3. "*TANTUM ERGO*" is sung, and the Blessed Sacrament is incensed. The "Panem de coelo, etc.;" is omitted.
4. *THE LITANY OF THE SAINTS* is chanted. 224
5. *PSALM LXIX*, "Deus in adjutorium etc.," is intoned, then sung alternately by the clergy or choir, after which the celebrant, still kneeling, sings the versicles "Salvos fac, etc." After the "Domine, exaudi orationem meam," the celebrant rises and sings the prescribed orations.

MISSA PRO PACE

On the second day of the Devotion the "Missa pro pace" (Mass for peace) is offered on a side altar, and the color of the vestments is violet, unless a feast of higher rank occurs prohibiting the use of this color.

AT THE REPOSITION

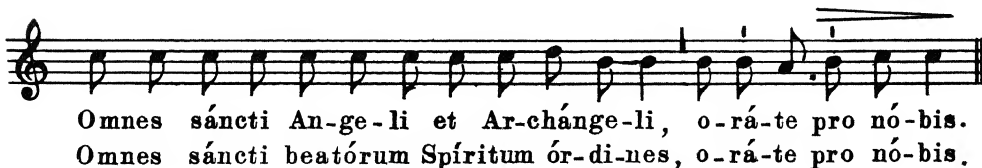
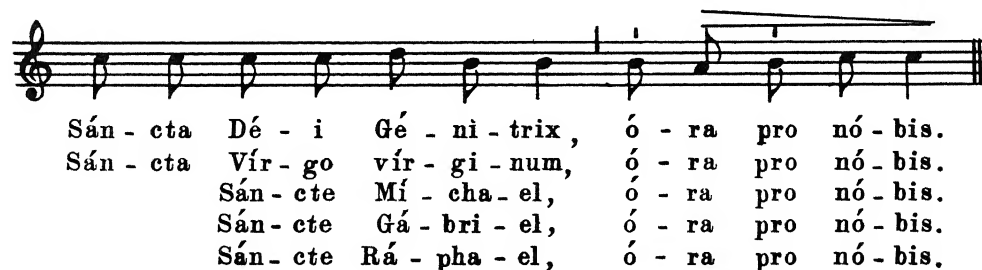
1. *MASS*, after which is sung the
2. *LITANY* with Psalm LXIX and the versicles "Salvos fac, etc.," down to "Dominus Vobiscum" (exclusive,) after which the Blessed Sacrament is incensed.
3. * *PROCESSION* during which the "Pange Lingua" is sung. After the procession when the Blessed Sacrament has been placed on the altar, the
4. "*TANTUM ERGO*" is sung, and at the "Genitori" the Blessed Sacrament is incensed. The "Panem de coelo" is intoned and the celebrant rises and sings the
5. *ORATIONS*; Benediction follows.

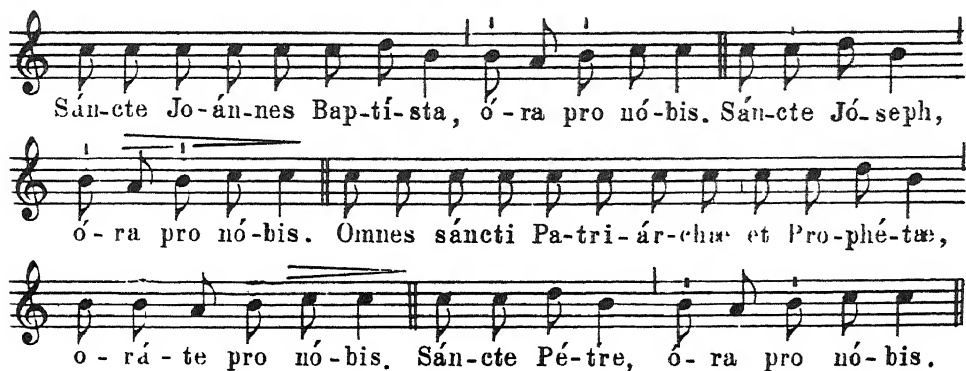
* In case the Procession does not take place the "Pange Lingua" cannot be omitted.

224 (The Litany is "doubled" on Holy Saturday.
Choir repeats all sung by the Chanters.)
The Litany of the Saints
According to the Vatican Graduale

Sung on Holy Saturday, The Rogation Days, Forty Hours' Adoration.

Chanters

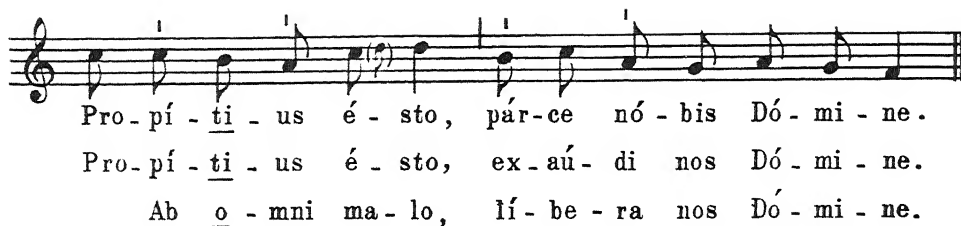




<p>Sáncte Páule, Sáncte Andréa, * Sáncte Jacóbe, Sáncte Joánnēs, * Sáncte Thóma, * Sáncte Jacóbe, * Sáncte Philíppe, * Sáncte Bartholomæe, } óra pro nobis. * Sáncte Mathæe, * Sáncte Símon, * Sáncte Thaddæe, * Sáncte Mathía, * Sáncte Bárnaba, * Sáncte Lúca, * Sáncte Márce, Omnes sáncti Apóstoli et Evangelístæ, } oráte. Omnes sáncti Discípuli Dó- mini, } oráte. * Omnes sáncti Innocéntes, } oráte. Sáncte Stéphanē, Sáncte Lauréti, Sáncte Vincéti, * Sáncti Fabiáne et Sebastíane, } oráte. * Sáncti Joánnēs et Páule, } oráte. * Sáncti Cósma et Damiáne, } oráte. * Sáncti Gervási et Protási, } oráte. Omnes sáncti Mártýres, } oráte. Sáncte Silvéster, } oráte.</p>	<p>Sáncte Gregóri, * Sáncte Ambrósi, Sáncte Augustíne, * Sáncte Hierónyme, * Sáncte Martíne, * Sáncte Nicolæe, } óra pro nobis. Omnes sáncti Pontífices et Confessóres, } oráte pro nobis. Omnes sáncti Doctóres, } oráte. Sáncte Antóni, Sáncte Benedícte, * Sáncte Bernárde, } ora pro nobis Sáncte Domínice, Sáncte Francíscē, Omnes sáncti Sacerdótes et Levítæ, } oráte. Omnes sáncti Mónachi et Ere- mítæ, } oráte. (a) Sáncta María Magdaléna, } See note below. (**) (d) Sáncta Agatha, * Sáncta Lúcia, (b) Sáncta Agnes, } óra pro nobis. (c) Sáncta Cæcília, * Sáncta Catharína, (e) Sáncta Anastásia, Omnes sánctæ Virgínes et Víduæ, } oráte. Omnes Sáncti et Sánctæ Déi, intercédite pro nobis.</p>
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**Note: On Holy Saturday the order is according to the letters a, b, c, d, e.

* Note: Omitted on Holy Saturday.



Ab ómní peccáto ,

- * Ab íra túa ,
- ** *Ab imminéntibus periculis* ⁽¹⁾
- * A subitánea et improvísa mórte,
- * Ab insídíis diábolí ,
- * Ab íra, et ódio, et ómní mála voluntáte,
- * A spírítu fornicatíónis ,
- * A fúlgure et tempestáte,
- * A flagéllo terræmótus ,
- * A peste, fáme, et béllo ,
- A mórte perpétua ,
- Per mystérium sánctæ Incarnatíónis túæ ,
- Per Advéntum túum ,
- Per Nativitátem túam ,
- Per Baptísmum et sánctum Jejúnium túum ,
- Per Crúcem et Passiónem túam ,
- Per Mórtem et Sepultúram túam ,
- Per sánctam Resurrectiónem túam ,
- Per admirábilem Ascensiónem túam ,
- Per advéntum Spíritus Sáncti Parácliti,
- In díe júdicei,

** *Order for
Forty Hours'*

- | | |
|--|---|
| 1—
2—
3—
4—
5—
6—
7—
8—
9— | <i>A flagéllo terraemótu<u>s</u></i>
<i>A p<u>e</u>ste, fá<u>m</u>e, et béll<u>o</u></i>
<i>Ab subitanea et impro-
visa mórte</i>
<i>Ab insídus diábolí</i>
<i>Ab íra, et odio, et ómní
mála voluntáte</i>
<i>A spír<u>í</u>tu fornicat<u>í</u>ónis</i>
<i>A fúlgu<u>r</u>e et tempestá<u>t</u>e</i>
<i>A mórte perp<u>é</u>tua etc.</i> |
|--|---|

> líbera nos Dómine.

* Omitted on Holy Saturday

** (1) Included only for Forty Hours' Adoration 1-to 9 and remainder as indicated.



Pec - ca - tó - res, te ro - gá - mus aú - di - nos.

- Ut nóbis párcas ,
- * Ut nóbis indúlgeas ,
- * Ut ad véram pæniténtiam nos perdúcere dignéris ,
- Ut Ecclésiám túam sánctam régere et conserváre dignéris ,
- Ut [Dómnium Apostólicum et]⁽²⁾ omnes ecclesiásticos
- órdines' in sáncta religióne conserváre dignéris ,
- Ut inimícos sánctæ Ecclésiæ humiliáre dignéris ,
- Ut régibus et princípibus christiánis' pácem, et
- véram concórdiam donáre dignéris ,
- * Ut cúnto pópulo christiáno' pácem et unitátem
- largíri dignéris,⁽¹⁾ (*See Note Below*)
- Ut nosmetípsos in tuo sáncto servítio' confortáre
- et conserváre dignéris ,
- * Ut méntes nóstras ad coeléstia desidéria érigas ,
- Ut ómnibus benefactóribus nóstris sempiterna
- bóna retríbuas ,
- * Ut ánimas nóstras' frátrum, propinquórum et be-
- nefactórum nostrórum' ab ætéRNA damnatióne
- erípias ,
- Ut frúctus térræ dáre et conserváre dignéris ,
- Ut ómnibus fidélibus defúntis' réquiem ætéR-
- nam donáre dignéris ,
- Ut nos exaudíre dignéris ,
- * Fíli Déi, *

Te rogámus audi nos.

(1) Note: Insert after this Ivocation: Ut omnes errántes ad uni-

tátem Ecclésiæ revocáre et infidéles univérsos ad

Evangélii lumen perdúcere dignéris: Te rogámus audí nos.

(2) *Sede Vacante* the words *Dómnium Apostólicum et* are omitted and the

petition reads "Ut ómnes" etc

A-gnus Dé-i, qui tól-lis pec-cá-ta mún-di, par-ce nó-bis

Dó-mi-ne. A-gnus Dé-i, qui tól-lis pec-cá-ta mún-di,

ex-áu-di-nos Dó-mi-ne. A-gnus Dé-i, qui tól-lis pec-cá-ta mún-di,

mi-se-ré-re nó-bis. Chri-ste au-di-nos. Chri-ste ex-áu-di-nos.

On Holy Saturday the "Kyrie" of the Mass is begun at this point.

Forty Hours etc. chanters proceed.

Chanters Choir

Ky-ri-e e-le-i-son. Chri-ste e-le-i-son.

Cel. secreto

Ky-ri-e e-le-i-son. Pa-ter No-ster.

Cel.

V. Et ne nos in-dú-cas in ten-ta-ti-ó-nem.

Choir

R. Sed lí-be-ra nos a ma-lo.

Deus in adjutorium[★]

Psalm 69

225

(small notes)
ending for
* No 6.



1. Deus in adjutó-
rium mé-um in-tén - de: 1. Dómine ad ad-
juvándum me
fes - tí - na .
2. Confundántur et re-ve-re-án - tur, 2. qui quaerunt á-
nimam mé - am .
3. Avertántur re-
trósum, et e-ru-bé - scant, 3. qui vólunt
mihi ma - la .
4. Avertántur
státim e-ru-be-scén - tes, 4. qui dicunt
mihi: Euge, é-u-ge .
5. Exsúltent et
laeténtur in
te ómnes qui quérunt te: 5. et dicant sém-
per: Magnifi-
cétur Dómi-
nus: qui díli-
gunt salutáre tu - um. (* see above)
6. Ego vero e - gé-nus et páuper sum: 6. Deus _____ (ád-ju-va me)
7. Adjútor meus
et liberá-tor me-us es tu: 7. Dómine ne mo-ré - ris .
8. Glória Pa-tri et Fí-li-o, 8. et Spirítui Sán-cto .
9. Sicut erat in
príncípio, et nunc, et sém - per, 9. et in sáecula
sáeculórum A - men .

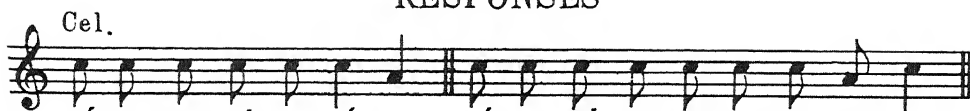
★ Sung in antiphonal style:

1-3-5-7-9 etc. by one section of choir (or chanters)

2-4-6-8 etc. by another group

RESPONSES

Cel.



1. Sál-vos fac sér-vos tú-os, Dé-us mé-us, spe-rán-tes in te.

All other responses end in the following manner except



2. *V.* Esto nobis Dómine túrris fortitúdinis. tu-di-nis.
R. A fácie, inimíci.
3. *V.* Nihil proficiat inimícus in nobis.
R. Et fílius iniquitátis non appónat nocére nobis.
4. *V.* Dómine non secúndum peccáta nóstra fácias nobis.
R. Neque secúndum iniquitátes nóstras retríbuas nobis.
5. *V.* Orémus pro Pontífice nóstro. *Sede Vacante*, No.5 is omitted.
R. Dóminus consérvet éum, et vivíficet éum,† et beátum fáciat éum
in térra;† et non trádat éum in ánimam inimicórum éjus.
6. *V.* Orémus pro benefactóribus nóstris.
R. Retribúere dignáre Dómine,† omnibus nobis bóna faciéntibus, pró-
pter nómen túum,† vítam aetérnam. Amen.
7. *V.* Orémus pro fidélibus defúntis.
R. Réquiem aetérnam dóna éis Dómine;† et lux perpétua lúceat éis.
8. *V.* Requiéscant in páce.
R. Amen.
9. *V.* Pro frátribus nóstris abséntibus.
R. Sálvos fac sérvos túos;† Déus méus, sperántes in te. (see No.1)
10. *V.* Mítte éis Dómine auxílium de Sáncto.
R. Et de Sión tuére éos.
11. *V.* Dómine exáudi oratióem méam.
R. Et clámor méus ad te véniat.

(At the Reposition during Forty Hours' the procession takes place here during which the Pange Lingua is sung.) See Program for Forty Hours' Devotion P. 305.

12. *V.* Dóminus vobíscum.
R. Et cum spírítu túo.

Note At the closing of the Forty Hours' Adoration after the "Tantum Ergo" and "Genitori" the Chanters sing "Panem de Coelo praestitisti eis." The Choir responds with Omne delectamentum in se habentem. T.P. (alleluia) Cel.: Oremus, etc. Choir: Amen. Cel.: "Domine exaudi orationem meam." Choir:

13. *V.* Per omnia sæcula sæculórum. R. Amen. *Et clamor noster*
 14. *V.* Dóminus vobiscum. *Exaudiat nos*
R. Et cum spiritu tuo. *cor Dóminus*
Chanters intone: *nos semper*
 15. *V.* Exáudiat nos omnipotens et miséricors Dóminus.
R. (Et custódiat nos semper.) Amen.

"Et clamor meus ad te veniat." Cel.: Exaudiat nos omnipotens et misericors Dominus. Choir: "Et custodiat nos semper" Cel.: Fidelium etc. ending with requiescant
ominus. in pace. Choir: Amen.

16. V. Et fidélium ánimæ per misericórdiam Dei requiéscant in pace.
R. Amen.

(Additional Motets for Benediction will be found in the Supplement)

THE BLESSED SACRAMENT

Motets for Benediction*

226 a

O Salutaris Hostia (No. 1)

(Verbum Supernum Prodiens)

S. Webbe (1740-1816)

Adapted and Arr. by N.A.M.

Lento

p *f*

1. O sa-lu-ta-ris ho-sti-a, Quæ coe-li pan-dis
2. U-mi-tri-no-que Do-mi-no Sit sem-pi-ter-na

o-sti-um; Bel-la pre-munt ho-sti-li-a, Da
glo-ri-a, Qui vi-tam si-ne ter-mi-no No-

ro-bur, fer au-xi-li-um.
bis do-net in pa-tri-a. A men.

★NOTE: The custom in America is to sing an O Salutaris before the Tantum Ergo. One is at liberty to sing any appropriate Motet. The only music actually prescribed is the Tantum Ergo, the Versicle, Response, and the Prayer.

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O Salutaris Hostia (No. 2)

Duguet (1780)

Adapted and Arr. by N.A.M.

Moderato

1. O sa - lu - ta - ris ho - sti - a, Quæ coe - li pau - dis
2. U - ni tri - no - que Do - mi - no Sit sem - pi - ter - na

o - sti - um; Bel - la pre - munt ho - sti - li - a, Da
glo - ri - a, Qui vi - tam si - ne ter - mi - no No -

ro - bur, fer au - xi - li - um.
bis do - net in pa - tri - a. A - men.

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O Salutaris Hostia (No. 3)
(Verbum Supernum Prodiens)

226 c

Gregorian
Harmonized by N.A.M.

1. O sa - - lu - tá - ris ho - sti - a, Quæ coe - li pán - dis
2. U - ni tri - nó - que Dó - mi - no Sit sem - pi - tér - na

The first system of the musical score features a treble and bass staff. The treble staff contains two vocal lines with lyrics. The bass staff provides a harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The first line of music ends with a repeat sign and a fermata over the final note.

ó - sti - um; Bél - la pré - munt ho - stí - li - a,
gló - ri - a, Qui ví - tam si - ne tér - mi - no

The second system continues the musical score. It features the same vocal and bass parts. The lyrics continue across the two lines. The music flows from the first system without a break.

Da ró - bur, fer au - xí - li - um. A - men.
No - bis do - net in pá - tri - a.

The third system concludes the piece. It features the same vocal and bass parts. The lyrics end with 'A - men.' and 'in pá - tri - a.' The music ends with a final cadence and a fermata over the last note.

O Salutaris Hostia (No. 4)

Unison Chorus

J. Rheinberger

Abridged and arr. by N. A. M.

Andante

1. O sa - lu - tá - ris hó - sti - a, Quæ coe - li pan - dis
2. U - ni tri - nó - que Dó - mi - no Sit sem - pi - tér - na

ó - sti - um: Bé - la pre - munt ho - sti - li - a, Da ro - bur,
gló - ri - a, Qui ví - tam si - ne

fer au - xi - li - um. *Organ* 2. tér - mi - no No -

- bis dó - net in pá - tri - a. A - - men.

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O Salutaris Hostia (No. 5)

For three-part chorus (S. S. A. or T. T. B.)

Balthasar Florence

Adapted and Arr. by N. A. M.

Andante religioso

The musical score is written for three parts (Soprano, Alto, and Tenor/Bass) in a three-part chorus setting. It consists of five systems of music. The first system includes two vocal lines with lyrics. The second system continues the vocal lines. The third system continues the vocal lines. The fourth system continues the vocal lines. The fifth system includes a vocal line and a piano accompaniment line. The tempo is marked 'Andante religioso'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'cresc. e rit.' (crescendo and ritardando).

1. O sa - lu - ta - ris ho - sti - a ,
2. U - ni tri - no - que Do - mi - no

Quæ coe - li pan - dis o - sti - um:
Sit sem - pi - ter - na glo - ri - a ,

Bel - la pre - munt ho - sti - li - a ,
Qui vi - tam si - ne ter - mi - no

cresc. e rit.
Da ro - bur, fer au - xi - li - um. A - men.
No - bis do - net in pa - tri - a.

O Salutaris Hostia (No. 6)

Nicola A. Montani

Moderato

1. O sa-lu-ta-ris ho-sti-a, Quae
2. U-ni-tri-no-que Do-mi-no Sit

coe-li pan-dis o-sti-um: Bel-la pre-
sem-pi-ter-na glo-ri-a, Qui vi-tam

munt ho-sti-li-a, Da-ro-bur, fer-au-
si-ne ter-mi-no No-bis do-net in

xi-li-um. pa-tri - a. A - - men.

O Salutaris Hostia (No. 7)

226 g

A. Werner

Adapted and Arr. by N. A. M.

Andante



1. O sa - lu - ta - ris ho - sti - a,
2. U - ni tri - no - que Do - mi - no



Qua: cœ - li pan - dis o - sti - um: Bel - la pre -
Sit sem - pi - ter - na glo - ri - a, Qui vi - tam



munt ho - sti - li - a, Da ro - bur,
si - ne ter - mi - no No - bis do -



fer au - xi - li - um. A - - men.
net in pa - tri - a.

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Adoro te devote (No. 1)

St. Thomas Aquinas 1227-1274

Fifth Mode

Gregorian

Harmonized by N.A.M.

V.M. ♩ = 116

1. A-dó-ro te de-vó-te, la-tens Dé-i-tas, Quæ sub his fi-gú-ris
 2. Vi-sus, ta-ctus, gu-stus in te fá-l-li-tur, Sed au-dí-tu so-lo

ve-re lá-ti-tas: Ti-bi se cor me-um tó-tum súb-ji-cit,
 tu-to cré-di-tur: Cre-do quíd-quíd dí-xit Dé-i Fí-li-us:

Qui-a te con-tém-plans to-tum dé-fi-cit.
 Nil hoc Ver-bo Ver-i-tá-tis vé-ri-us. A-men.

3. In cruce latebat sola Déitas,
 At hic látet simul et humanitas:
 Ambo tamen credens, atque confitens,
 Péto quod petívit látro póenitens.
4. Plágas, sicut Thómas, non intúeor:
 Déum tamen méum te confíteor:
 Fac me tibi semper magis credere,
 In te spem habére, te diligere.
5. O memoriale mórtis Dómini,
 Pánis vívus, vítam præstans hómini:
 Præsta méæ ménti de te vívere,
 Et te ílli semper dúlce sápere.
6. Pie Pellicane, Jésu Dómine,
 Me immúndum múncta túo ságuine,
 Cújus úna stílla sálvum fácere
 Tótum múndum quit ab ómni scélere.
7. Jésu, quem velátum nunc adspício,
 Oro fiat illud quod tam sítio:
 Ut te reveláta cérnens fácie,
 Vísu sim beátus túæ glóriæ. Amen.

Adoro te devote (No. 2)

227 b

Ch. Gounod

Adapted and Arr. by N. A. M.

Lento

1. A - dó - ro te de - vo - te, la - tens De' - i - tas,
2. Vi - sus, ta - ctus, gus - tus in te fal - li - tur,

Quæ sub his fi - gu - ris ve - re la - ti - tas
Sed au - di - tu so - lo tu - to cre - di - tur:

Ti - bi se cor me - um to - tum súb - ji - cit,
Cre - do quid - quid di - xit De - i Fí - li - us:

f Qui - a te con - tem - plans to - tum de - fi - cit. A - men.
f Nil hoc ver - bo ver - i - tá - tis ve - ri - us.

Additional stanzas given on preceding page

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O Esca Viatorum (No.1)

Heinrich Isaak (1493-1531)

Arr. by J. S. Bach

Largo

mf

1. O e - sca vi - a - to - rum, O pa - nis An - ge -
 2. O lym - pha, fons a - mo - ris, Qui pu - ro Sal - va -
 3. O Je - su, tu - um vul - tum, Quem co - li - mus oc -

mf

lo - rum, O man - na coe - li - tum: E -
 to - ris, E cor - de pro - flu - is; Te
 cul - tum Sub pa - nis spe - ei - e: Fac

su - ri - en - tes ci - ba, Dul - ce - di - ne non
 si - ti - en - tes po - ta, Hæc so - la no - stra
 ut, re - mo - to ve - lo, Post, li - be - ra in

rall

pri - va, Cor - da - quæ - ren - ti - um,
 vo - ta, His u - na suf - fi - cis.
 coe - lo, Cer - na - mus a - ci - e.

rall

O Esca Viatorum (No. 2)

For Unison or Two-Part Chorus Traditional Melody

Arr. by P. J. Van Damme

Adapted by N.A.M.

Moderato

1. O e-sca vi-a-to-rum, O pa-nis An-ge-
 2. O lym-pha fons a-mo-ris, Qui pu-ro Sal-va-
 3. O Je-su, tu-um vul-tum Quem có-li-mus oc-

lo-rum, O man-na coe-li-tum: E-su-ri-en-tes
 to-ris E cor-de pro-flu-is; Te si-ti-en-tes
 cúl-tum Sub pa-nis spé-ci-e; Fac ut, re-mó-to

ci-ba, Dul-ce-di-ne non pri-va, Cor-da quæ-ren-ti-
 po-ta, Hæc so-la no-stra vo-ta, His u-na suf-fi-
 ve-lo, Post lí-be-ra in coe-lo, Cer-ná-mus a-ci-

um, Cor-da quæ-ren-ti-um.
 cis, His u-na suf-fi-cis. A-men.
 e, Cer-ná-mus a-ci-e.

P. d.

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Panis Angelicus (No.1)

Sacris Solemnis

P. Meurers

Adapted and Arr. by N.A.M.

Moderato *cresc*

p *f*

1. Pa - nis an - ge - li - cus fit pa - nis ho - mi - num; Dat
 2. Te tri - na De - i - tas u - na - que po - sci - mus, Sic

p *cresc* *f*

pa - nis coe - li - cus fi - gu - ris ter - mi - num: O
 nos tu vi - si - ta, sic - ut te co - li - mus: Per

mf *f*

res mi - ra - bi - lis! man - du - cat Do - mi - num
 tu - as se - mi - tas duc nos quo ten - di - mus,

mf *f*

Pau - per, ser - vus, et hu - mi - lis. A - men.
 Ad lu - cem quam in - ha - bi - tas.

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Panis Angelicus (No. 2)

Unison, Two or Four-part Chorus

Fr. Lambillotte

Adapted and Arr. by N. A. M.

Andante religioso

1. Pa-nis an-ge-li-cus fit pa-nis ho-mi-num;
2. Te tri-na De-i-tas u-na-que po-sci-mus,

Dat pa-nis coe-li-cus fi-gu-ris ter-mi-num:
Sic nos tu vi-si-ta, sic-ut te co-li-mus;

O res mi-ra-bi-lis! man-du-cat Do-mi-num Pau-per,
Per tu-as se-mi-tas duc nos quo ten-di-mus, Ad lu-

ser-vus, et hu-mi-lis. A-men.
cem quam in-ha-bi-tas.

Sacris Solemniis

(Panis Angelicus)

For Unison Chorus

J. Mohr

Arr. by N. A. M.

Andante devoto

1. Sa-cris so-le-mni-is jun-cta sint gau-di-a, Et ex præ-cor-di-is
2. No-ctis re-co-li-tur coe-na no-vi-si-ma, Qua Christus cre-di-tur

sonent præ-co-ni-a; Re-ce-dant ve-te-ra, no-va sint o-mni-a,
a-gnum et a-zy-ma De-dis-se fra-tri-bus, jux-ta le-gi-ti-ma

Cor-da, vo-ces et o-pe-ra. A-men.
Pri-scis in-dul-ta pa-tri-bus.

After last verse

3. Post ágnum týpicum, explétis épulis, 4. Dedit fragílibus córporis férculum,
Corpus Domínicum datum discipulis, Dedit et trístibus sánguinis póculum,
Sic totum ómnibus, quod totum singulis, Dicens: Accípite, quod trado vásculum,
Ejus fatémur mánibus. Omnes ex eo bíbite.

5. Sic sacrificium istud instítuit, 6. Panis Angélicus fit panis hóminum;
Cujus offícium commítteri vóluit Dat panis coelícus figúris términum;
Solis presbýteris, quibus sic cóngruit, O res mirábilis! mandúcat Dóminum
Ut sumant, et dent céteris. Pauper, servus, et húmilis.

7. Te trina Déitas unáque póscimus,
Sic nos tu vísita, sicut te cólimus:
Per tuas sémitas due nos quo téndimus
Ad lucem quam inhábitas. Amen.

Ecce Panis Angelorum (No.1)

Lauda Sion

Portuguese Melody

Edited and Arr. by N. A. M.

Andante religioso

p Ec - ce pa - nis An - ge - lo - rum,
In fi - gu - ris prae - si - gna - tur,

cresc Fa - ctus ci - bus vi - a - to - rum:
Cum I - sa - ac im - mo - la - tur,

p Ve - re pa - nis fi - li - o - rum,
A - gnus Pa - schæ de - pu - ta - tur,

rall Non mit - ten - dus ca - ni - bus.
Da - tur man - na pa - tri - bus.

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Ecce Panis Angelorum (No. 2)

Lauda Sion

Vatican Graduale
Acc. by N. A. M.

1. Ec - ce pá - nis An - ge - ló - rum,
2. In fi - gú - ris prae - si - gná - tur,

Fá - ctus ci - bus vi - a - tó - rum:
Cum I - sa - ac im - mo - lá - tur.

Vé - re pá - nis fi - li - ó - rum,
A - gnus Pa - schæ de - pu - tá - tur,

Non mit - tén - dus cá - ni - bus,
Da - tur mán - na pá - tri - bus.

BONE PASTOR

3. Bo - ne pa - stor, pa - nis ve - re,
4. Tu qui cún - cta scis et vá - les,

Je - su, nó - stri mi - se - ré - re: Tu nos pá -
Qui nos pa - scis hic mor - tá - les: Tu - os i -

sce, nos tu - é - re, Tu nos bó - na fac vi - dé - re
bi com - men - sá - les, Co - hæ - ré - des et so - dá - les

In ter - ra vi - vén - ti - um. A - men. Al - le - lú - ia.
Fac san - ctó - rum cí - vi - um.

Adoramus te, panem coelitem

For unison or two part chorus

Traditional Melody

harmonized by

P. J. Van Damme

Adapted by N.A.M.

Andante

p Ad-o-ra - mus te, pa-nem coe-li-tum, *Organ*

Ci-bum vi - tae de-sur-sum prae-sti-tum. A - ve,

a - ve, a - ve, coe-li pa-nis vi - ve. Lau-

de-tur in ae-ter-num san-ctis-si-mum Sa-cra-men-tum.

Ave Verum Corpus (No.1)

Unison, two or four part chorus

233 a

Ch. Gounod

Liturgically arranged by N. A. M.

Lento

pp A - ve, a - ve ve - rum Cor - pus na - tum de Ma - ri - a

The first system of the musical score is written for a two-part chorus (soprano and bass) in G major (one sharp). The tempo is marked 'Lento'. The music begins with a piano (*pp*) dynamic. The lyrics are 'A - ve, a - ve ve - rum Cor - pus na - tum de Ma - ri - a'.

pp. Vir - gi - ne: Ve - re pas - sum, im - mo - la - tum,

The second system continues the two-part setting. It starts with a piano (*pp.*) dynamic. The lyrics are 'Vir - gi - ne: Ve - re pas - sum, im - mo - la - tum,'.

cresc im - mo - la - tum in cru - ce pro ho - mi - ne, in cru - ce pro

The third system features a crescendo (*cresc*) marking. The lyrics are 'im - mo - la - tum in cru - ce pro ho - mi - ne, in cru - ce pro'.

ho - mi - ne: Cu - jus la - tus per - fo - ra - tum

The fourth system concludes the phrase with the lyrics 'ho - mi - ne: Cu - jus la - tus per - fo - ra - tum'.

allargando *a tempo*

ff flu- xit a - qua et san - gui- ne: *pp* E- sto no - bis

ff *rall* *pp*

p prae- gu - sta- tum mor- tis in ex - a - mi - ne.

p

pp *cresc*

O Je- su dul- cis! O Je- su pi - e! O Je- su fi - li Ma-

pp

rall

f ri - - æ, O Je- su fi - li Ma - ri - æ!

f *p*

Ave Verum Corpus (No. 2)

233 b

Unison, two or four part chorus

C. St. Saens

Liturgically arranged by N.A.M.

Andante religioso

pp

1. A - ve, a - ve ve - rum Cor - pus natum de Ma - ri - a Vir - gi - ne:
2. Ve - re pas - sum, im - mo - la - tum in cru - ce pro ho - mi - ne:

pp

3 Cu - jus la - tus per - fo - ra - tum flu - xit a - qua et san - gui - ne.

4. E - sto no - bis prae - gu - sta - tum mortis in ex - a - mi - ne:

pp

5. O Je - su dul - cis! O Je - su pi - el O Je - su, Je -

ossia

su fi - li Ma - ri - aë, fi - li Ma - ri - aë!

rall

rall

Ave Verum Corpus (No. 3)

W. A. Mozart

Arr. for unison, two or
four part chorus by N.A.M.

Adagio *Voices* *Organ* *pp* A - ve, a - ve ve - rum

Cor - pus na - tum de Ma - ri - a Vir - gi - ne:

Ve - re pas - sum im - mo - la - tum in cru - -
in *cresc molto* *f* im - mo - la - tum

ce,
cru - ce, pro ho - mi - ne: *Organ*

Chorus

p Cu - jus la - tus per - fo - ra - tum

p

pp flu - xit a - qua et san - gui - ne: *Organ* *Chorus* E - sto
pp *a tempo*

p no - bis prae - gu - sta - tum mor - - - tis in
E - sto no - bis prae - gu - sta - tum mor - tis in

mor - - - tis, mor - - -
ex - a - mi - ne, mor - - - *ff allarg.*

mor - - - tis, mor - - -

- - - tis in ex - a - mi - ne. *Organ*

- - - tis

Ave Verum Corpus (No. 4)

Alex. Guilmant

Adapted and arranged for unison, two
or four part chorus by N.A.M.

Andante moderato

pp A - ve, a - ve ve - rum Cor - pus na - tum de Ma - ri - a *f*

mf Vir - gi - ne: Ve - re pas - sum, im - mo - la - tum in cru - *mf*

Ped.

Piu Vivo Chorus

ce pro ho - mi - ne: *Organ* Cu - jus

cresc. molto

la - tus per - fo - ra - tum flu - xit a - qua et san - gui - ne:

cresc

pp E - sto no - bis prae - gu - sta - tum mor - tis in ex -

pp

rall *Organ* *Tempo I* *Chorus*

pp a - mi - ne: O Je - su dul - cis! O Je - su

pp

cresc. poco a poco *allarg. molto*

pi - e! O Je - su dul - cis! Je - su pi - e! O Je - su

f

calando *accel* *Largo*

fi - li Ma - ri - - - æ, fi - li Ma - ri - - - æ!

accel *Organ*

Ave Verum Corpus (No. 5)

Prosa antiqua usu recepta

Gregorian

Acc. by N.A.M.

Sixth Mode.

1. A - ve vé-rum Cór-pus ná-tum de Ma-rí - a Vir-gi-ne:
2. Ve - re pás-sum, im-mo-lá-tum in crú-ce pro hó-mi-ne:

3. Cu-jus la-tus per-fo-rá - tum flú - xit a -
4. E-sto no-bis prae - gu - stá - tum mór - tis

qua et sán - gui - ne. 5. O Je - su dul - cis!
in ex - á - mi - ne: 6. O Je - su pi - e!

7. O Je - su fi - li Ma - ri - ae.

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O quam suavis est

Acc. by N.A.M.

Antiphon. (according to the Vatican Edition of the Antiphonale)

Sixth Mode

O - - quam su - a - vis est, Dó - -

- - mi - ne, spí - - ri - tus tú - us!

qui, ut dul - cé - di - nem tu - - am

in fi - li - os de - mon - strá - - res,

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pa - ne su - a - vís - si - mo

de coe - lo praë - stí - to, e - su - ri - én -

tes re - ples bó - nis, fa - sti - di - ó - sos

dí - vi - tes di - mít - tens in - - - á - nes.

rall

O Sacrum Convivium

Motet

R. Remondi

Arr. for unison, two or
four part chorus by N.A.M.*Adagio (con espressione)*

pp O sa-crum con-vi-vi-um! in quo Chri-stus su-mi-tur: re-

pp co-li-tur me-mo-ri-a pas-si-o-nis e-jus, pas-si-

accel. e cresc. molto
mf o-nis e-jus: Mens im-ple-tur gra-ti-a, mens im-ple-tur

mf gra-ti-a: et fu-tu-ræ glo-ri-æ no-bis pi-gnus

Più Vivo
da-tur, Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

allarg.
Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

THE SACRED HEART

O Cor Jesu

Two part chorus

Don Lorenzo Perosi

Adagio

p O cor Je - su fla-grans a - mo - re no - -

p stri, O cor Je - su fla-grans a - mo - re

Ped. *Ped.*

no - stri, in-flam-ma cor no-strum a - mo-re tu -

Ped.

rall

i, in-flam-ma cor no-strum a - mo-re tu - i.

Ped. *Ped.*

Cor Jesu, salus in te sperantium

Unison or two part chorus

W. Schultes (1815-1879)
Abridged and arr. by N. A. M.

Andante sostenuto

p

Cor Je-su, sa-lus in te spe-ran-ti-um, mi-se-re-re

allarg

f

no - bis, Cor Je-su, spes in te mo-ri-en-ti-um, mi-se-

Fine

re-re no - bis. Cor Je-su de-li-ci-ae san-cto-rum

D. S. $\text{\textcircled{S}}$ to $\text{\textcircled{F}}$ Fine

o-mni-um, mi-se-re-re, mi-se-re-re no-bis. Cor

*Repeat from Sign $\text{\textcircled{S}}$
to Fine $\text{\textcircled{F}}$*

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238 a INVOCATION TO THE SACRED HEART *

Cor Jesu Sacratissimum (No.1)

First Mode

Gregorian
Harmonized by N.A.M.



1. Cor Jesu Sa-cra-tis-si-mum, mi-se-ré-re no-bis.
2. Cor Mariæ im - - - ma-cu-lá - tum, o - ra pro no-bis.
3. Sanctæ Joseph patronæ noster di-lec-tis-si-me, o - ra pro no-bis.

238 b

Cor Jesu Sacratissimum (No.2) *

Fourth Mode

Gregorian



Cor Je - su Sa-cra-tis-si - mum, mi-se-ré-re no - bis.

* Note: These Invocations may be sung before each verse of the "Laudate Dominum" (First and Fourth Modes) in place of the "Adoremus."

239 (**)

PLEA FOR GOD'S MERCY

Usually sung before the 50th Psalm: Miserere mei Deus
Also before the "Laudate Dominum" during Lent. (in place of "Adoremus")

Parce Domine

Gregorian



Par-ce Do-mi-ne, par-ce po-pu-lo tu-o: ne in æ-tér-nam i-ra-scá-ris no-bis.

(**) Note: "Parce Domine" may also be sung three times; each time in a slightly higher pitch; Keys of G, A♭, A♯.

THE SACRED HEART
Ss. Cordis Jesu
Cor, arca legem continens

240

15th Century Melody
"Alta Trinita"

Adapted and Arr. by N.A.M.

Moderato

p

1. Cor, ar - ca le - gem con - ti - nens Non ser - vi -
2. Cor san - ctu - a - ri - um no - vi In - te - me -

f

tu - tis ve - te - ris, Sed gra - ti - æ, Sed ve - ni -
ra - tum foe - de - ris, Tem - plum ve - tu - sto san - cti -

After last verse

æ, Sed et mi - se - ri - cor - di - æ. A - men.
us, Ve - lum - que scis - sô - ti - li - us.

3. Te vulneratum caritas
Ictu patenti voluit,
Amoris invisibilis
Ut veneremur vulnera.

4. Hoc sub amoris symbolo
Passus cruentæ et mystica,
Utrumque sacrificium
Christus sacerdos obtulit.

5. Quis non amantem redamet?
Quis non redemptus diligat,
Et Corde in isto seligat
Æterna tabernacula?

6. Decus Parenti, et Filio,
Sanctoque sit Spiritui,
Quibus potestas, gloria,
Regnumque in omne est saeculum.

Amen.

345

PROCESSIONS, BENEDICTION, 40 HOURS

241 a

Pange Lingua (No. 1) (Tantum Ergo)

Gregorian
Vatican Graduale
Harmonized by N.A.M.

Third Mode



1. Pan-ge lín-gua glo-ri-ó - si* Cór-po-ris my-sté-ri-um,
2. No-bis dæ-tus, no-bis na-tus Ex in-tá-cta Vír-gi-ne,
3. In su-pré-mæ no-cte coe-næ, Ré-cum-bens cum frá-tri-bus,
4. Ver-bum ca-ro, pa-nem ve-rum Ver-bo car-nem éf-fi-cit:
5. *Tan-tum er-go Sa-cra-mén-tum* Ve-ne-ré-mur cér-nu-i:
6. Ge-ni-tó-ri, Ge-ni-tó-que Laus et ju-bi-lá-ti-o,



1. San-gui-nis-que pre-ti-ó - si, Quem in mún-dí pré-ti-um
2. Et in mún-do con-ver-sá-tus, Spar-so vér-bi sé-mi-ne,
3. Ob-ser-vá-ta le-ge ple-ne Ci-bis in le-gá-li-bus,
4. Fit-que san-guis Christi me-rum, Et si sen-sus dé-fi-cit,
5. *Et an-tí-quum do-cu-mén-tum* No-vo ce-dat rí-tu-i;
6. Sa-lus, ho-nor, vir-tus quo-que Sít et be-ne-dí-cti-o:



1. Fru-ctus ven-tris ge-ne-ró-si Rex ef-fú-dit gén-ti-um. A-men.
2. Su-i mo-ras in-co-lá-tus Mi-ro clau-sit ór-di-ne.
3. Ci-bum tur-bæ du-o-dé-næ Se dat su-is má-ni-bus.
4. Ad fir-mán-dum cors in-cé-rum So-la fi-des súf-fi-cit.
5. *Præ-stet fr-des sup-ple-mén-tum* Sén-su-um de-fé-ctu-i.
6. Pro-ce-dén-ti ab u-tró-que Com-par sit lau-dá-ti-o.

Pange Lingua (No. 2)

(Tantum Ergo)

Gregorian

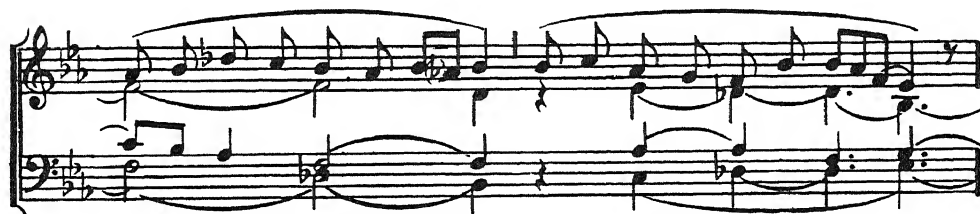
(Apud Italos usitatum)

Harmonized by N. A. M.

First Mode

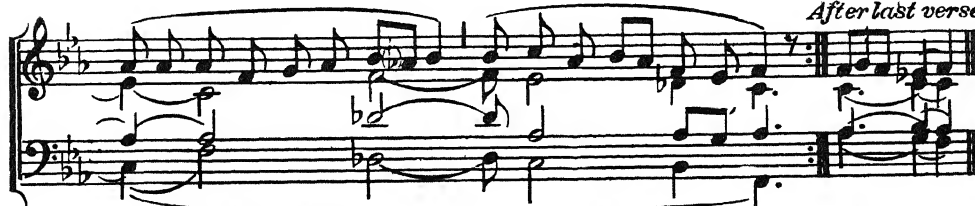


1. Pan-ge lín-gua glo-ri-ó - si,* Cór - po-ris my-sté-ri-um
2. No-bis da-tus, no-bis na-tus Ex in-tá-eta Vír-gi-ne,
3. In su-pré-mæ no-cte coe-næ, Ré - cum-bens cum frá-tri-bus,
4. Ver-bum cá-ro, pa-nem ve-rum Ver - bo car-nem éf-fi-cit:
5. *Tan-tum er-go Sa-cra-mén-tum* Ve - ne-ré-mur cér-nu-i:
6. *Ge-ni-tó-ri, Ge-ni-tó-que* Laus et ju-bi-lá-ti-o,



1. San-gui-nis-que pre-ti-ó - si, Quem in mún-di pré-ti-um
2. Et in mún-do con-ver-sá-tus, Spar-so vér-bi sé-mi-ne,
3. Ob-ser-vá-ta le-ge ple-ne Ci-bis in le-gá-li-bus,
4. Fit-que san-guis Christi me-rum, Et si sen-sus dé-fi-cit,
5. *Et an-ti-quum do-cu-mén-tum* No - vo ce-dat rí-tu-i;
6. *Sal-us, ho-nor, vir-tus quo-que* Sit et be-ne-dí-cti-o:

After last verse



1. Fructus ventris ge-ne-ró - si Rex ef-fú-dit gén-ti-um. A - men.
2. Su-i mo-ras in-co-lá-tus Mi-ro clau-sit ór-di-ne.
3. Ci-bum tur-bæ du-o-dé-næ Se dat su-is má-ni-bus.
4. Ad fir-mándum cor sin-cé-rum So-la fi-des súf-fi-cit.
5. *Præ-stet fi-des sup-ple-mén-tum* Sén-su-um de - fé-ctu-i.
6. *Pro-ce-dén-ti ab u-tró-que* Com-parsit lau-dá-ti-a.

242 a

(See Supplement for additional settings.)

Tantum Ergo (No. 1)

Unison or four part chorus

(The "Pange Lingua" may be sung to this and any of the melodies of the Tantum Ergo.)

Jos. H. Beltjens

Abridged and arranged by N. A. M.

Andante moderato

1. Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur
2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

cer - nu - i: Et an - ti - quum do - cu - men - tum
la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

No - vo ce - dat ri - tu - i: Præ - stet fi - des
Sit et be - ne - di - cti - o: Pro - ce - den - ti

sup - ple - men - tum Sen - su - um de - fe - ctu - i. A men.
ab u - tro - que Com - par sit lau - da - ti - o.

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Tantum Ergo (No. 2)

242 b

Arr. by N. A. M.

Traditional Melody from Ms.
dated 1751 Stonyhurst.
Arr. and Harmonized by N. A. M.

Not too slow

mf

1. Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur
2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

mf

cer - nu - i: Et an - ti - quum do - cu - men - tum
la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

ff *p*

No - vo ce - dat ri - tu - i: Præ - stet fi - des
Sit et be - ne - di - cti - o: Pro - ce - den - ti

f *ff* *p*

sup - ple - men - tum Sen - su - um de - fe - ctu - i. A - men.
ab u - tro - que Com - par sit lau - da - ti - o.

Tantum Ergo (No. 3)

For unison chorus or chorus in 2 or 4 parts

Moderato

3 pt cho. equal voices (S. S. A. or T. T. B.)

Balthasar Florence
Adapted and Arr. by N.A.M.

The first system of the musical score consists of three staves. The top staff is for the vocal parts (3 pt cho. equal voices) and the bottom two staves are for the piano accompaniment. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The tempo is marked 'Moderato'. The piano part begins with a mezzo-forte (mf) dynamic. The vocal parts enter with a half note on G4, followed by a half note on A4, and then a half note on B4. The piano accompaniment provides a harmonic foundation with chords in the right hand and single notes in the left hand.

1. Tan - tum er - go Sa - cra - men - tum
2. Ge - ni - to - ri, Ge - ni - to - que

The second system continues the musical score with three staves. The vocal parts and piano accompaniment follow the same pattern as the first system. The piano part continues with chords and single notes. The vocal parts move to a half note on C5, then a half note on D5, and finally a half note on E5. The piano accompaniment provides a harmonic foundation with chords in the right hand and single notes in the left hand.

Ve - ne - re - mur eer - nu - i:
Laus et ju - bi - la - ti - o:

The third system of the musical score consists of three staves. The vocal parts and piano accompaniment follow the same pattern as the first system. The piano part begins with a forte (f) dynamic. The vocal parts enter with a half note on F4, followed by a half note on G4, and then a half note on A4. The piano accompaniment provides a harmonic foundation with chords in the right hand and single notes in the left hand. The system concludes with a 'dim. poco a poco' (diminuendo poco a poco) instruction.

Et an - ti - quum do - cu - men - tum
Sa - lus, ho - nor, vir - tus quo - que

No - vo ce - dat ri - tu - i: Præ - stet
 Sit et be - ne - di - cti - o: Pro - ce -

fi - des sup - ple - men - tum Sen - su - um de -
 den - ti ab u - tro - que Com - par sit lau -

fe - ctu - i.
 da - ti - o. A - - - men.

Tantum Ergo (No. 4)

Choral

O. Ravanello

Adapted and Arr. by N. A. M.

Moderato

1. *p* Tan - tum er - go Sa - cra - men - tum, *mf* Ve - ne -
 2. *p* Ge - ni - to - ri, Ge - ni - to - que, *mf* Laus et

re - mur cer - nu - i; *mf* Et an - ti - quum do - cu -
 ju - bi - la - ti - o, *f* Sa - lus, ho - nor, vir - tus

men - tum, *f* No - vō ce - dat ri - tu - i: Præ - stet fi - des
 quo - que, *f* Sit et be - ne - di - cti - o; Pro - ce - den - ti

mf sup - ple - men - tum Sen - su - um de - fe - ctu - i. *p*
mf ab u - tro - que Com - par sit lau - da - ti - o. *p* A - men.

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Tantum Ergo (No. 5)

Unison or two part chorus

W. A. Smit

Adapted and Arr. by N. A. M.

Andante religioso

p

1. Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur
 2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

p

cer - nu - i; Et an - ti - quum do - cu - men - tum, No - vo
 la - ti - o, Sa - lus, ho - nor, vir - tus quo - que, Sit et

p

ce - dat ri - tu - i: Præ - stet fi - des sup - ple -
 be - ne - di - cti - o; Pro - ce - den - ti ab u -

men - tum Sen - su - um de - fe - ctu - i. A - men.
 tro - que Com - par sit lau - da - ti - o.

Tantum Ergo (No. 6)

Moderato

M. Haydn (1737-1806)

Adapted and Arr. by N. A. M.

1. Tan-tum er-go Sa-cra-men-tum Ve-ne-re-mur
2. Ge-ni-to-ri, Ge-ni-to-que Laus et ju-bi-

cer-nu-i: Et an-ti-quum do-cu-men-tum
la-ti-o, Sa-lus, ho-nor, vir-tus quo-que

No-vo ce-dat ri-tu-i: Præ-stet fi-des
Sit et be-ne-di-cti-o: Pro-ce-den-ti

sup-ple-men-tum Sen-su-um de-fe-ctu-i. A-men.
ab u-tro-que Com-par sit lau-da-ti-o.

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Tantum Ergo (No. 7)

242 g

Melody from a Slovak Hymnal
Adapted by N. A. M.

Moderately fast

p

1. Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur
2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

p

p

cer - nu - i: Et an - ti - quum do - cu - men - tum
la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

p

mf

No - vo ce - dat. ri - tu - i: Præ - stet fi - des sup - ple -
Sit et be - ne - di - cti - o: Pro - ce - den - ti ab u -

mf

rall.

men - tum Sen - su - um de - fe - ctu - i. A - - men.
tro - que Com - par sit lau - da - ti - o.

Tantum Ergo (No. 8)

J. Mohr

Adapted and Arr. by N.A.M.

Moderato

1. Tan-tum er-go Sa-cra-men-tum Ve-ne-re-mur
2. Ge-ni-to-ri, Ge-ni-to-que Laus et ju-bi-

cer-nu-i: Et an-ti-quum do-cu-men-tum
la-ti-o, Sa-lus, ho-nor, vir-tus quo-que

No-vo ce-dat ri-tu-i: Præ-stet fi-des
Sit et be-ne-di-cti-o: Pro-ce-den-ti

sup-ple-men-tum Sen-su-um de-fe-ctu-i. A - - men.
ab u-tro-que Com-par sit lau-da-ti-o.

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Tantum Ergo (No. 9)

Unison or two part chorus

242 i

Th. Dubois

Adapted and Arr. by N. A. M.

Andante religioso

1. Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur
 2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

p *cresc.*

cer - nu - i: Et an - ti - quum do - cu - men - tum
 la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

p *mf*

No - vo ce - dat ri - tu - i: Præ - stet fi - des
 Sit et be - ne - di - cti - o: Pro - ce - den - ti

cresc. molto

sup - ple - men - tum Sen - su - um de - fe - ctu i.
 ab u - tro - que Com - par sit lau - da - ti o. A - men.

allarg. *ff*

Tantum Ergo (No. 10)

Unison Chorus

Not too slow

Nicola A. Montani

mf Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur

mf cer - nu - i, Et an - ti - quum do - cu - men - tum

p No - vo ce - dat ri - tu - i: *f* *cresc. molto* Præ - stet fi - des

allarg. *ff* sup - ple - men - tum Sen - su - um de - fe - ctu - i.

For the last stanza, instead of using the following elaborated accompaniment, the harmonization given for the first stanza may be played.

Maestoso

Ge - ni - to - ri, Ge - ni - to - que Laus, et ju - bi -

f

legatissimo

la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

Sit et be - ne - di - cti - o: Pro - ce - den - ti

mf cresc.

mf

ff

ab u - tro - que Com - par sit lau - da - ti - o. A - men.

ff

Adoremus: Laudate Dominum (No. 1)**Psalm Tones**

Instead of the *Adoremus* the Invocation to the Sacred Heart or to the Holy Family (No. 238 A-B) may be sung before the *Laudate Dominum*.

First Psalm Tone

Gregorian
Vatican Antiphonale
Harmonized by N. A. M.

A-do - rémus in æ - tér - num Sanctíssimum Sa-cra-men - tum.

1. Lau-dá - te Dóminum | ó-mnes gén - tes:* laudáte éum; | ó-mnes pópu-li.
2. Quóniam confir-
máta est súper
nos miseri-cór-di-a e - jus:* et véritas
Dómini má-
net; in æ - tér - num.
3. Glória | Pa-tri, et Fí-li-o:* et Spí-rí - tu-i Sán - cto.
4. Sicut erat in
princípio, et nunc, et sem-per:* et in sæ-
cula sæcu-ló-rum. A - men.

Repeat "Adoremus"
or "Invocation"

Adoremus and Laudate (No. 2)

Second Psalm Tone

A-do-ré - mus in æ - tér - num Sanctíssimum Sa-cra-mén - tum.



1. Lau-dá-te Dóminum ómnes gén - tes: * laudáte éum ó - mnes pó - pu - li.
 2. Quóniam confir - máta est súper nos misericórdia e - jus: * et véritas Dó - mini mánet in æ - tér - num.
 3. Glória Pátri, et Fí - li - o: * et Spíritu - i Sán - cto.
 4. Sicut erat in prin - cipio, et nunc, et sem - per: * et in sæcula saeculórum. A - men.

Repeat "Adoremus"
or "Invocation"

Adoremus and Laudate (No. 3)

243 c

Third Psalm Tone

A - do - rémus in æ - tér - num Sanctíssimum Sa-cra-mén - tum.



1. Lau-dá - te Dóminum ó - mnes gén - tes: * laudáte éum: ó - mnes pó - pu - li.
 2. Quóniam con - firmáta est súper nos miseri - cór - di - a e - jus: * et véritas Dómini mánet in æ - tér - num.
 3. Glória Pá - tri, et Fí - li - o: * et Spí - tu - i Sán - cto.
 4. Sicut erat in principio, et nunc, et sem - per: * et in sæcula saeculórum. A - men.

Repeat "Adoremus"

243d Adoremus and Laudate (No. 4)

1 Laudate e-um o-mnes po-pu-li

Optional Ending

Fourth Psalm Tone

A-do - rémus

in æ-tér-num Sanctíssi-mum Sa-cra-mén-tum.

- 1 Lau-dá - te Dóminum ómnes gén-tes * laudáte e-um ó-mnes pó-pu-li.
- 2 ----- Quóniam confir-máta est súper nos misericór-di-a e - jus:* et véritas Dómini mánet in æ-tér-num.
- 3 ----- Glória Pá - tri, et Fí-li-o:* et Spi - rí-tu-i Sán-cto.
- 4 ----- Sicut érat in princípio, et nunc, et sém-per:* et in sæcu-la sæcu-ló-rum. A - men.

Repeat "Adoremus"

243e

Adoremus and Laudate (No. 5)

Fifth Psalm Tone

A-do-ré - mus in æ - tér-num Sanctíssimum Sa-cra-mén - tum.

- 1 Lau-dá-te Dóminum ómnes gén-tes:* laudáte eum ó-mnes pó-pu-li.
- 2 ----- Quóniam confir-máta est súper nos misericórdia: é - jus:* et véritas Dómini mánet in æ - tér-num.
- 3 ----- Glória Pátri, et Fí-li-o:* et Spi - rí-tu-i Sán-cto.
- 4 ----- Sicut erat in princípio, et nunc, et sém-per:* et in sæcu-la sæcu-ló-rum. A - men.

Repeat "Adoremus"

Adoremus and Laudate (No. 6)

Sixth Psalm Tone

Ad - o - rémus in æ - tér - num Sanctíssimum Sa - cramén - tum.

- 1 Lau - dá - te Dóminum ó - mnes gén - tes: * laudáte eum ó - mnes pó - pu - li.
- 2 ----- Quóniam confir -
máta est super
nos miseri - cor - di - a é - jus: * et véritas Dó -
mini mánet in æ - tér - num.
- 3 ----- Glória Pá - tri, et Fí - li - o: * et Spí - ri - tu - i Sán - cto.
- 4 ----- Sicut erat in
príncipio, et nunc, et sém - per: * et in sæcu -
la sæcu - lo - rum A - men
Repeat "Adoremus"

Adoremus and Laudate (No. 7)

243 g

Seventh Psalm Tone

Ad - o - rémus in æ - tér - num Sanctíssi -
mum Sacra - mén - tum.

- 1 Lau - dá - te Dóminum ómnes gén - tes: * laudáte e - um ó - mnes pó - pu - li.
- 2 ----- Quóniam con -
firmáta est
super nos
miseri - cor - di - a e - jus: * et véritas
Dómini
mánet in æ - tér - num.
- 3 ----- Glória Pá - tri, et Fí - li - o: * et Spí - ri - tu - i Sán - cto.
- 4 ----- Sicut erat in
príncipio, et nunc, et sem - per: * et in sæcu -
la sæcu - lo - rum A - men.
Repeat "Adoremus"

243 h

Adoremus and Laudate (No. 8)

Eighth Psalm Tone

A-do-ré - mus in æ - tér-num Sanctíssimum Sa-cra-mén-tum.



- 1 Lau-dá-te Dóminum ómnes gen-tes:* laudáte eum ómnes pó-pu-li.
 2 ----- Quóniam confirmáta
 est super nos miseri-
 córdia: e - jus:* et véritas Dómi-
 ni manet in æ-tér-num.
 3 ----- Glória Pátri, et Fí-li-o:* et Spirí - tu-i Sán-cto.
 4 ----- Sicut erat in prin-
 cipio, et nunc, et sém-per:* et in sæcula sæculórum. A-men.
 Repeat "Adoremus"

243 i

Adoremus and Laudate (No. 9)

Moderato

Nicola A. Montani



(optional) A-do-ré - mus in æ - tér-num Sanctíssimum Sa-cra-mén-tum. (Solesmes)



- 1 Lau-dá-te Dóminum ómnes gen-tes:* laudáte eum ómnes pó-pu-li.
 2 ----- Quóniam confirmáta
 est super nos miseri-
 córdia: e - jus:* et véritas Dómi-
 ni manet in æ-tér-num.
 3 ----- Glória Pátri, et Fí-li-o:* et Spirí - tu-i Sán-cto.
 4 ----- Sicut erat in prin-
 cipio, et nunc, et sém-per:* et in sæcula sæculórum. A-men.
 Repeat "Adoremus"

PONTIFICAL CEREMONIES: CONFIRMATION, ETC.

Sacerdos et Pontifex

244

Sung at the entrance of the Bishop, Archbishop or Cardinal ("Ecce Sacerdos" may be sung instead if preferred.) Generally sung three times; a tone higher at each Antiphon. First Mode repetition. Harmonized by N.A.M.—Gregorian

Sa - cér - dos et Pon - ti - fex,*

et vir - tú - tum ó - pi - fex, Pa - stor bo - ne in

pó - pu - lo, sic plac - u - í - sti Dó - mi - no.

RESPONSES

Repeat ad lib.

- | | |
|-----------------------------------|---|
| V. Protéctor noster..... etc..... | R. Et respice in fáciem Christi tui. |
| V. Sálvum fac etc..... | R. Deus meus sperántem in te. |
| V. Mitte ei Dómine..... etc..... | R. Et de Sion tuére eum. |
| V. Nihil Proficiat etc..... | R. Et fílius iniquitátis non oppónat nocére ei. |
| V. Dómine exáudi etc..... | R. Et clámor meus ad te véniat. |
| V. Dóminus vobíscum | R. Et cum Spíritu tuo. (Orémus etc.) Amen. |

Note: During the Confirmation choir may sing appropriate Hymns: Veni Sancte Spiritus, Veni Creator, Magnificat, etc. After the recitation of the Creed, "The Lord's Prayer" and "Hail Mary" English Hymns may be sung. 365

Confirma hoc Deus

(Sung after Confirmation, at the washing of hands)

J. Rheinberger

Adapted and Arr. by N.A.M.

Lento

Con-fir-ma hoc Dé - us, quod o-pe-rá-tus es in no - bis,

a tem- plo sán-cto tú - o quod est in Je-ru-sa-lem.

Gló-ri-a Pátri, et Fí-li-o.* et Spí-rí - tu-i Sán-cto.
Sic-ut e - rat in prin-cíp-io, et nunc, et sém-per:* et in sœ-cu-ló-rum.A-men.

Repeat "Confirma"

RESPONSES

- | | |
|------------------------|---------------------------------|
| V. Osténde nobis, etc | R. Et salutáre tuum da nobis. |
| V. Dómine exáudi, etc. | R. Et clamor meus ad te véniat. |
| V. Dominus vobiscum | R. Et cum Spíritu tuo. |
| V. Orémus, etc. | R. Amen. |
| V. Benedicat vos, etc. | R. Amen. |

Ceremonies may terminate with singing of "Te Deum" (No. 264)

For the responses at the Pontifical Blessing, See No. 259-(11)

Ecce Sacerdos

Stadler

Allegro maestoso

Arr for unison or four part chorus by N.A.M.

Ec-ce Sa - cér - dos ma - gnus, qui in di - é - bus

su - is plá - cu - it De - o: I - de - o ju - re - ju -

rán - do fe - cit il - lum Do - mi - nus cré - sce - re in plé - bem

su - am.* Bē - ne - di - cti - ó - nem ó - mni - um

* 2d time to Gloria Patri

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accel

gen-ti-um de-dit. il-li, et te-sta-mén-tum su-um

con-fir-má-vit *ff* su-per ca-put e - jus. *

* Repeat from ♩ (Ideo) then to ♩ (Gloria)

Poco lento

Glo-ri-a Pa-tri, et Fí-li-o, et Spi-rí-tu-i

San-cto. *f* I-de-o ju-re-ju-rán-do fe-cit il-lum

allarg. *rall.*

Do-mi-nus cre-sce-re in ple-bem su-am.

PROGRAM FOR THE CHOIR AT CONFIRMATION

After the singing of "Ecce Sacerdos," or the "Sacerdos et Póntifex," the Bishop sings:

(*The Bishop*)—V. Spíritus Sánctus supervéníat in vos, et virtus
Altíssimi custódiat vos a peccátis.

(*The Choir*)—R. Amen. (7-1)

V. Adjutórium nóstrum in ¹ ¹ ¹ ¹ ⁶ ⁶ nomine Dómini.

R. Qui fécit coelum et t¹er-r⁶am.

V. Dómine exáudi oratió¹nem meá⁶m.

R. Et clámor méus ad te ¹vé-ni-at.

V. Dóminus ¹vobiscum¹.

R. Et cum spírítu tuo¹ (*all on "Do" recto tono.*)

V. Oremus, etc. *ending with* "c¹œli⁶s?"

R. ⁷Amén.

V. Spíritum sapiéntiæ, et intelléctus¹.

R. ⁷Amén.

V. Spíritum consílii, et fortitúdinis¹.

R. ⁷Amén.

V. Spíritum sciéntiæ, et pietátis¹.

R. ⁷Amén.

V. Oremus, etc., *ending with* "saeculórum¹?"

R. ⁷Amén.

NOTE:— *During the Confirmation, choir may sing Motets and Hymns such as the "Veni Sancte Spiritus," "Veni Creator," "Come Holy Ghost," the Lord's Prayer, "Hail Mary" and like appropriate, devotional compositions (English or Latin). The "Confirma hoc" is sung at the close (at the washing of hands). Responses after the "Confirma Hoc" are given at No. 245.*

Another setting of this text will be found in the Supplement at No. 310

248

Christus Vincit, Christus Regnat

Ancient French Melody

Adapted and Arr. by Alex. Guilmant

Maestoso

Chri - stus vin - cit, Chri - stus re - gnat,

Chri - stus im - pe - rat.

Chri - stus im - pe - rat.

* This melody dates from the year 1080. It was sung at the closing of the Council called by order of William the Conqueror. Gregory VII was Pope and Philip I King of France. To this day, in the Cathedral of Rouen it is customary to render this chant at all solemn Pontifical functions. A.G.

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THE HOLY SOULS: REQUIEMS
Languentibus in Purgatorio

249

Solesmes chant
Harmonized by N.A.M.

1. Lan - guén - ti - bus in Pur - ga - tó - ri - o ,
2. Fons est pá - tens qui cul - pas á - blu - is ,

Qui pur - gán - tur ar - dó - re ní - mi - o ,
O - mnes ju - vas et nul - lum ré - spu - is :

Et tor - quén - tur gra - vi - sup - plí - ci - o , Sub - vé - ni - at
Ma - num tu - am ex - tén - de mór - tu - is . Qui sub poe - nis

tu - a com - pás - si - o : O Ma - rí - a , A - men .
lan - quent con - tí - nu - is : O Ma - rí - a ,

3. Ad te pie suspirant mórtui,
Cupiéntes de poenis erui,
Et ad esse tuo conspéctui,
Æternisque gaudiis pérfrui:
O María.

4. Et cum fíet stricta discússio,
In treméndo Dei júdicio,
Judicánti súpplica Filio,
Ut cum Sanctis sit nobis portio:
O María. Amen.

Beati Mortui

Motet for two or four part chorus

Ch. Gounod. Op.1

Arr by N.A.M.

Lento

p Be - á - ti mór - tu - i in Dó - mi - no mo - ri - én -

p

mf tes, Be - á - ti mór - tu - i in Dó - mi - no mo -

mf

- - ri - én - - tes, Be - á - ti mór - tu -

Be - a - ti

Fine

i in Dó - mi - no mo - ri - én - tes de - ín - ceps.

mór - tu - i in Dó - mi - no mo - ri - én - tes de - ín - ceps.

Di - cit e-nim Spi-ri-tus

Sop.

Alto

Di-cit e-nim Spí-ri-tus, Spí - ri-tus ut re - qui-

(Ped.)

é - scant a la - bó - ri - bus su - is

et o-pe-ra il - ló - rum, et o - pe -

Sop.

Alto

et ó - pe - ra il - ló - rum, et ó - pe -

Ped.

ra il - ló - rum se - quín - tur il - los.

Ped.

Repeat "Beati" to *Fine ad lib.*

THE HOLY SOULS

Pie Jesu

251

3 or 4 part chorus, equal voices, a cappella S. S. A. (A), or
T. T. B. (B). or unison (or two-part) chorus S. A. or T. B. with accompaniment.

Nicola A. Montani

Lento

pp *mf* *mf*

Pi - e Je - su, Dó - mi - ne, — Pi - e Je - su,

Lento

Acc ad lib pp *mf*

Dó - mi - ne, Do - na e - is ré - qui - em,
(e - i)

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Note: The Psalm "Benedictus" with Antiphon "Ego Sum" is No. 251 in the old Editions of the St. Gregory Hymnal. This will now be found in its proper place in the Funeral Service at No. 270-k Page 458.

mf *pp*

do - na e - is ré - qui - em. Pi - e Je - su,

(e - i)

pp

Dó - mi - ne, Do - na e - is ré - qui em,

(e - i)

do - na e - is ré - qui - em.

(e - i)

Miserere mei Deus

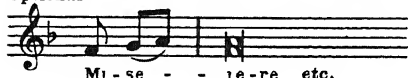
First Mode

(First portion only, is sung before the Chanters Psalm) (The entire antiphon is sung at the end of Psalm)



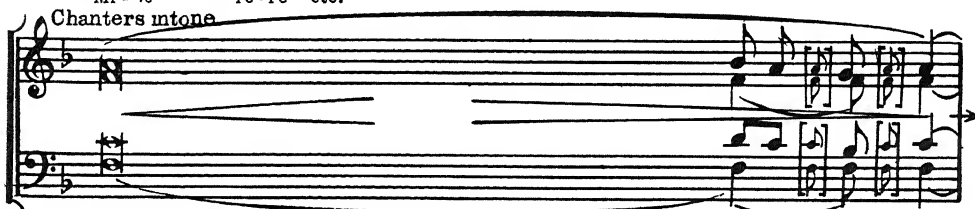
Ex - sul - tá - bunt Dó - mi - no os - sa hu - mi - li - á - ta.

Optional



Mi - se - - re - re etc.

Chanters intone



- 1 Miserere _____ mé - i Dé - us,*→
- 2 Et secúndum multitudinem miserati - - - - - ó - num tu - á - rum,*
- 3 Ámplius lava me ab iniqui - - - - - tá - te mé - a :*
- 4 Quóniam iniquitatem méam _____ é - go co - gnó - sco :*
- 5 Tibi sóli peccávi, et malum _____ co - ram te fé - ci :*
- 6 Ecce enim in iniquitati - - - - - bus con - céptus sum :*
- 7 Ecce enim, veritatem _____ di - le - xí - sti :*
- 8 Aspérge me hyssópo, _____ et mun - dá - bor :*
- 9 Audítui méo dabis gáudium _____ et lae - tí - ti - am :*
- 10 Avérte faciém túam a pec - - - - - cá - tis mé - is :*
- 11 Cor mún - dum créa _____ in me Dé - us :*
- 12 Ne projicias me a _____ fá - ci - e tú - a :*
- 13 Rédde 'míhi laetítiam salu - - - - - tá - ris tú - i :*
- 14 Docébo iníquos _____ ví - as tú - as :*
- 15 Líbera me de sanguínibus, Déus, Déus sa - - - - - lú - tis mé - ae :*
- 16 Dómine, lábia _____ mé - a a - pé - ri - es :*
- 17 Quóniam si voluís - ses sacrificium, de - - - - - dí - sem ú - ti - que :*
- 18 Sacrificium Déo spíritus con - - - - - tri - bu - lá - tus :*
- 19 Benígne fac Dómine in bó - na voluntáte _____ tú - a Sí - on :*
- 20 Tunc acceptábis sacrificium justítiae, oblatiónes et ho - lo - cáu - sta :*
- (21 Réqui - - - - - em ae - té - r - nam :*)
- 22 Et _____ lux per - pé - tu - a :*)

THE HOLY SOULS
Officium Defunctorum
Lent and Holy Week, etc.



- | | | | | | |
|-----|---|---|---|---|------------------------|
| 1 | secúndum mágnam misericór | - | - | - | di-am tú - am. |
| 2 | déle iniqui | - | - | - | ta-tem mé - am. |
| 3 | et a peccáto | | | | mé-o mun-da me. |
| 4 | et peccátum méum contra | | | | me est sém - per. |
| 5 | ut justificéris in sermónibus túis, et víncas cum | | | | ju-di - cá - ris. |
| 6 | et in peccátis concépit me | | | | má-ter mé - a. |
| 7 | incérta et occúlta sapiéntiæ túæ manife | - | - | - | stá-sti mí - hi. |
| 8 | lavábis me et super nívem | | | | de-al-bá - bor. |
| 9 | et exsultábunt óssa hu | - | - | - | mi-li - á - ta. |
| 10 | et ómnes iniquitátes | | | | mé-as dé - le. |
| 11 | et spíritum réctum ínno-va in viscé | - | - | - | ri-bus mé - is. |
| 12 | et spíritum sánc-tum túum ne aú | - | - | - | fe-ras a me. |
| 13 | et spírítu principá | - | - | - | li con-fír-ma me. |
| 14 | et ímpii ad te | | | | con-ver-tén - tur. |
| 15 | et exsultábit língua méa justí | - | - | - | ti-am tú - am. |
| 16 | et os méum annuntiábit | | | | laú-dem tú - am. |
| 17 | holocáustis non | | | | de-le-ctá-be-ris. |
| 18 | cor contrítum et humiliátum Déus | | | | non de-spí-ci-es. |
| 19 | ut ædificéntur mú | - | - | - | ri Je-rú-sa-lem. |
| 20 | tunc impónent super altáre | | | | tú-um ví-tu-los. |
| (21 | dona | | | | e - is Dó-mi-ne.) |
| 22 | lú | - | - | - | (e - i) ce-at e - is.) |
| | | | | | (e - i) |

THE HOLY SOULS
Pro Defunctis
Miserere Illi Deus

Nicola A. Montani

First Mode

Adagio

p * Mi - se - re - re, mi - se - re - re, *f* mi - se - re - re

il - li De - us, Tu Je - su Chri - ste Do - mi - ne

f Vé - ni - am e - i con - cé - de. *rall* *Fine*

Solesmes

Con moto

1. Qui ré - gnas in per - pé - tu - um,
2. Tu ve - ra, sán - cta Trín - i - tas,

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Tri-nus et u-nus Dó-mi-nus, De-fún-cti hu-jus
Et u-nus in sub-stán-ti-a, De-fún-cti hu-jus

á-ni-mam De in-fér-no tu lí-be-ra.
á-ni-mam Cum e-lé-ctis ag-gló-me-ra.

Repeat "Miserere"

3. O pia Dei Génitrix,
María máter vírginum,
Intercéde piíssima
Pro hoc defúnc-to fámulo.
* Miserere, etc.

4. Tu Míchaél Archángle,
Continuáti-s préci-bus
Adesto nunc propítius
Pro hoc defúnc-to fámulo.
* Miserere, etc.

5. Inter chórus coeléstium,
Inter catérvas mártýrum,
Resúrgat hic in gloria
Ovans ad Christi délixteram.
* Miserere, etc.

MOTETS FOR FESTIVAL OCCASIONS

Laudate Dominum

Unison, two or four part chorus

Fr. Schubert

Adapted and Arr. by N.A.M.

Allegro moderato

Musical notation for the first system, featuring a treble and bass staff. The melody is in G major, 4/4 time. The lyrics are: Lau - da - te Do-mi-num, lau - da - te Do-mi-num, *f*

Musical notation for the second system, featuring a treble and bass staff. The melody continues with the lyrics: o - mnes gen - tes: Lau-da-te, la - u - da - te *p*

Musical notation for the third system, featuring a treble and bass staff. The melody continues with the lyrics: e - um o - mnes po - pu - li. *Organ p*

Musical notation for the fourth system, featuring a treble and bass staff. The melody continues with the lyrics: Quo - ni-am con - fir - ma - ta est *p a tempo*
rall

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su - per nos mi - se - ri - cor - di - a e - jus; et

ve-ri-tas Do-mi-ni ma-net in æ-ter-num.

Chorus *a tempo*

p Organ *rit* *mf* Glo - -

ri-a Pa-tri, et Fi-li-o, et Spi-

ri - tu - i San - cto, Glo - ri - a

allarg.

Pa - tri et, Fi - li - o, et Spi - ri - tu - i San - cto.

Piu Vivo

Sic - ut e - rat in prin - ci - pi - o et

nunc, et sem - per, et nunc, et sem -

per, et in sæ - - - cu -

rall

la sæ - cu - lo - rum. A - men.

Jubilate Deo

Motet for two or fourpart chorus

W. A. Mozart

Edited and arr. by N. A. M.

Allegro

f Ju - bi - la - te De - o o - mnis ter -

Org.

ra, ser - vi - te Do - mi - ser - vi - te Do - mi - no in læ -

Ser - vi - te Do - mi - no in læ - vi - te Do - mi - no, Do - mi - no in læ - no, Do - mi - no, ser - vi - te, in læ - ti - ti - a, in læ -

allarg.

ti - ti - a, in læ - ti - ti - a. ti - ti - a, in læ - ti - ti - a.

Repeat ad lib.
2nd time *pp*

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Lau - da - te no - men e - jus, lau - da - te

ff Lau - da - te no - men e - jus, lau - da - te

no - men e - jus: quo - ni - am su - a - vis est

ff quo - ni -

am su - a - vis est Do - mi - nus. *Poco Meno* *ff*

Do - mi - nus, est Do - mi - nus. Al - le -

- lu - ia, Al - le - lu - ia.

rall

Al - - le - lu - ia.

O bone Jesu!

Motet

G. P. da Palestrina
Edited and Arr. by N. A. M.

Andante

pp O bo - ne Je - su! *mf* mi - se -
Je - su!

re - re no - bis: *pp* qui - a tu cre -
cre -

a - sti nos, tu red - e - mi - sti nos
a - sti nos, tu red - e - mi - sti nos
a - sti nos, tu red - e - mi - sti nos

Largo

pre - ti - o - sis - si - mo.
san - gui - ne tu - o *pp* pre - ti - o - sis - si - mo.
pre - ti - o - sis - si - mo.

See No. 287 for the Gregorian "Asperges"

257

SUNDAY AT HIGH MASS

Asperges Me

For Unison, two or four part chorus

Sung each Sunday before High Mass from Trinity Sunday to Palm Sunday inclusive

Allegro moderato Nicola A. Montani

Celebrant Choir

A - spér - ges me. Dó - mi - ne, hys - só - po, et

cresc. molto *rall*

mun - dá - bor: la - vá - bis me, et su - per ni - vem de -

Fine *A little Slower*

al - bá - bor. Ps. 50. Mi - se - ré - re me - i, De - us,

rall

se - cún - dum ma - gnam mi - se - ri - cór - di - am tu - am. *

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Note*

Faster

Gló - ri - a Pa - tri, *cresc* et *f* Fi - li - o, —

et Spi - rí - tu - i San - cto. Sic - ut e - rat —

in prin - cí - pi - o, et nunc, et sem - per, et in *f*

rall

sæ - cu - la — sæ - cu - ló - rum. A - men. —

* Note: On Passion Sunday and Palm Sunday the "Gloria Patri" etc. is omitted and repetition is made from the beginning—"Asperges" to Fine.

A - - sper - - ges - - me.

Repeat from ♫ to Fine ♪

RESPONSES :

(Sung in Unison)

- Cel. 1. V. Osténde nobis Dómine miseri-
córdiam
2. V. Dómine exáudi oratióem
3. V. Dóminus vobiscum.

*After As-
perges*
tu - am.
me - am.

Easter tide
After Vidi Aquam
tu-am, Al-le-lú-ia.

no - bis. no-bis. Al-le-lú-ia.
vé-ni-at.

- Choir. 1. Et salutáre tuum da
2. Et clamor meus ad te
3. Et cum Spíritu tuo.
4. Amen.

no - bis. no-bis. Al-le-lú-ia.
vé-ni-at.

See No. 288 for Gregorian "Vidi Aquam"

SUNDAY AT HIGH MASS

258

Vidi Aquam

For Unison, two part or four part chorus

Sung before High Mass on Sundays from Easter to Pentecost inclusive.

Allegro moderato Nicola A. Montani

Celebrant **Choir**

Vi - di a - quam *mf* E - gre - di - én - tem de

tem - plo, a lá - te - re dex - tro, al - le - lú - ia,

Slower al - le - lú - ia: *p* et o - mnes, ad quos per -

vé - nit a - qua i - sta, sal - vi fa - cti sunt, et

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Faster

di-cent, al-le-lú-ia, al-le-lú-ia,

TEN.

BASS

molto rit.

rall

Fine Allegro maestoso

al-le-lú-ia. Ps. 117. Con-fi-

té-mi-ni Dó-mi-no quó-ni-am bo-

nus: quó-ni-am in sae-cu-lum mi-se-ri-

marcato

cór-di-a e - jus. Gló-ri-a Pa-tri, et —

Faster

Fí-li-o, et Spí-rí-tu-i San-cto. Sic-ut e-rat

in prin-cí-pi-o, et nunc, et sem-per, et in

rall

sæ-cu-la sæ-cu-ló-rum. A - - - men.

Repeat from beginning "Vidi Aquam" to Fine
For Responses, see Page 388 (Eastertide).

Responses

Note: It is not permissible (according to the decrees of the Congregation of Rites), to accompany the celebrant on the organ at the Orations, Preface, or Pater Noster etc. The laudable custom of not accompanying the Choir for the responses is also being generally adopted.

The key of A flat here given, is suggested as being best suited to all voices.

1 es. 2 *At ending of prayers sung recto tono* Choir

Cel. V. Dó-mi-nus vo-bis-cum. Cel. V. Per omnia sæ-cula sæ-cu-ló-rum. B. A-men.
Choir: B. Et cum Spi-ri-tu tu-o.

When prayers are sung with the following ending choir responds with the "Amen" as indicated below.

3 Choir

Cel. V. Per ómnia sæcula sæcu-ló-rum. Cel. V. Per Christum Dóminum nó-strum. B. A-men.
Choir: B. A-men.

Note: After the Epistle it has been (incorrectly) the custom in certain churches for the choir to sing "Deo Gratias." This response (as well as the "Laus tibi Christi" after the Gospel) is for the Ministers of the mass, or Acolytes only, and has never been included in the Graduale and the official books in the notation of the parts to be sung by the choir. (See "Ecclesiastical Review," Philadelphia, Pa., Nov., 1903, page 539.)

AT THE GOSPEL

4 Cel.: Dominus etc. as at No. 1. Choir: Et cum (No. 1)

Choir

Cel.: V. Sequéntia sáncti Evangélíi secúndum Matthæum. R. Gloria ti-bi Do-mi-ne.

The musical score for 'AT THE GOSPEL' features a Soprano line and a Bass line. The Soprano line begins with a treble clef and a key signature of two flats (B-flat and E-flat). It contains a series of eighth and sixteenth notes, with a 'Choir' label above the staff. The Bass line starts with a bass clef and a key signature of two flats. It includes a whole note followed by a series of eighth and sixteenth notes. The lyrics are written below the staves.

AT THE PREFACE - Solemn Tone. Sundays, Holydays etc.

5

Choir

Cel.: V. Per ó-mni-a sæ-cu-la sæ-cu-ló-rum. R. A-men.

The first system of the 'AT THE PREFACE' section shows the Soprano and Bass staves. The Soprano line has a treble clef and a key signature of two flats. It features a series of eighth and sixteenth notes, with a 'Choir' label above. The Bass line has a bass clef and a key signature of two flats, starting with a whole note. The lyrics are written below the staves.

Choir

Cel.: V. Dó-mi-nus. vo-bís-cum. R. Et cum spí-ri-tu tu-o.

The second system continues the musical score. The Soprano line has a treble clef and a key signature of two flats. It contains a series of eighth and sixteenth notes, with a 'Choir' label above. The Bass line has a bass clef and a key signature of two flats, starting with a whole note. The lyrics are written below the staves.

Choir

Cel.: V. Sur-sum cor-da. R. Ha-bé-mus ad Do-mi-num.

The third system continues the musical score. The Soprano line has a treble clef and a key signature of two flats. It features a series of eighth and sixteenth notes, with a 'Choir' label above. The Bass line has a bass clef and a key signature of two flats, starting with a whole note. The lyrics are written below the staves.

Choir

Cel.: V. Grá-ti-as a-gá-mus Dó-mi-no De-o nóstro. R. Di-gnum et justum est.

The fourth system concludes the musical score. The Soprano line has a treble clef and a key signature of two flats. It contains a series of eighth and sixteenth notes, with a 'Choir' label above. The Bass line has a bass clef and a key signature of two flats, starting with a whole note. The lyrics are written below the staves.

6 AT THE PATER NOSTER

"Per omnia" etc. as at No. 5. At the conclusion of the "Pater noster:"

Choir:
Cel.: V. Et ne nos in-dú-cas in ten-ta-ti-ó -nem. R. Sed lí-be-ra nos a, má - lo.

The musical score for 'Pater Noster' features a treble and bass staff in G major (one sharp). The melody is written in a single line with a soprano clef. The lyrics are: 'Et ne nos in-dú-cas in ten-ta-ti-ó -nem. R. Sed lí-be-ra nos a, má - lo.' The 'Choir:' label is placed above the treble staff. The bass staff contains a few notes, including a half note G and a whole note F.

7 Before the "Agnus Dei:" "Per omnia" etc. as at No. 5

Choir:
Cel.: V. Pax †Dó-mi-ni sit †semper vo-bís †cum. R. Et cum spí-ri-tu tu - o.

The musical score for 'Agnus Dei' features a treble and bass staff in G major. The melody is written in a single line with a soprano clef. The lyrics are: 'Pax †Dó-mi-ni sit †semper vo-bís †cum. R. Et cum spí-ri-tu tu - o.' The 'Choir:' label is placed above the treble staff. The bass staff contains a few notes, including a half note G and a whole note F.

For Requiems etc. (Tonus ferialis) AT THE PREFACE

8

"Per omnia" etc. (No. 5)

Choir:
Cel.: V. Dó-mi - nus vo - bís - cum. R. Et cum spí - rí - tu tu - o.

The musical score for 'Per omnia' (No. 5) features a treble and bass staff in G major. The melody is written in a single line with a soprano clef. The lyrics are: 'Dó-mi - nus vo - bís - cum. R. Et cum spí - rí - tu tu - o.' The 'Choir:' label is placed above the treble staff. The bass staff contains a few notes, including a half note G and a whole note F.

Choir:
Cel.: V. Sur - sum cor - da. R. Ha - bé - mus ad Dó - mi - num.

The musical score for 'Sursum corda' features a treble and bass staff in G major. The melody is written in a single line with a soprano clef. The lyrics are: 'Sur - sum cor - da. R. Ha - bé - mus ad Dó - mi - num.' The 'Choir:' label is placed above the treble staff. The bass staff contains a few notes, including a half note G and a whole note F.

Choir

Cel.: V. Grá-ti-as a-gá-mus Dó-mi-no De-o nó-stro. R. Dignum et jústum est.

9 At the end of Requiem Mass

Choir

Deacon (or Cel.)
V. Re - qui - é - scant in pa - ce. R. A - men.

10 At the Absolution: after the "Libera"

1st Cho. Chanters 2d Chorus

Ky-ri-e e - lé - i - son. Chri-ste e - lé - i - son.

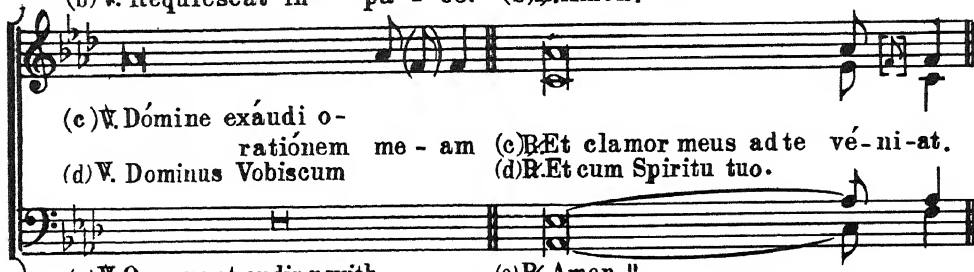
1st & 2d Chorus (Tutti)

Cel.: V. Et ne nos inducas in
tentati-ó-nem.

Ky-ri-e e - lé-i-son. Cel.
Pater
Noster Choir: R. Sed libera nos a ma-lo.
(secreto)

REQUIEM MASS (continued)

Cel. (a) V. A porta in-fe-ri. (a) R. Erue Domine animas(e o - rum.)
 (b) V. Requiescat in pa - ce. (b) R. Amen. ||



(c) V. Dómine exáudi o -
 rationem me - am (c) R. Et clamor meus ad te vé - ni - at.
 (d) V. Dominus Vobiscum (d) R. Et cum Spiritu tuo.

(e) V. Oremus et ending with (e) R. Amen. ||
 Per Christum Dominum No-strum.
 (f) V. Requiem aeternam do (f) R. Et lux perpetua luceat e - i.
 na eis (ei) Do-mi-ne. (e - is)
 (g) V. Requiescat in pace (No. 9 on preceding page.) (g) R. Amen. (No. 9 on preceding page.)

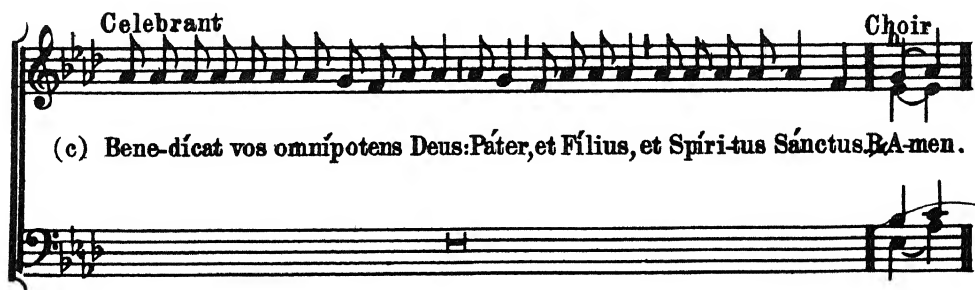
PONTIFICAL CEREMONIES, etc.

11 At the Pontifical Blessing



Choir

Cel. (a) V. Sit nomen Dómini bene - dí - ctum. R. (a) Ex hoc nunc et
 usque in sæ - cu - lum.
 (b) V. Adjutórium nostrum in
 nómine Dó-mi-ni. R. (b) Qui fécit cælum et tér - ram.



Celebrant Choir

(c) Bene-dícat vos omnípotens Deus: Páter, et Fílius, et Spí-ritus Sánctus. R. Amen.

BENEDICTION

12 Benediction of the Blessed Sacrament

Chanters. Pānem de coelo praestitisti e - is. e-is. Al-le-lú-ia.

Choir. B. Omne delectaméntum in se ha - - ben - tem. bentem. Al-le-lú-ia.

13 Responses at the end of Mass= Toni "Ite Missa Est"

a) From Holy Saturday to Low Sunday (exclusive)

Eighth Mode

De-o gra-ti-as, al-le-lu - ia, al-le - - lu - ia.

b) From Low Sunday to the Saturday after Pentecost (inclusive)

Seventh Mode

De - - o gra - ti-as.

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c) For Solemn Feasts

Fifth Mode

De - o grá - ti-as.

rall

Ped.

d) For Doubles (No.1)

First Mode

De - o grá-ti - as.

rall

X.s.

e) (De Angelis) Doubles

Fifth mode

De - o grá- ti-as.

rall

XV.s.

Ped.

f) Feasts of the Blessed Virgin Mary

First Mode

XII. s.

De - o gra - ti - as.

g) For the Sundays of the Year (Orbis Factor)

First Mode

X. s.

De - o gra - ti as.

h) Sundays in Advent and Lent

First Mode

X. s.

De - o gra - ti - as.

i)

Mass XVII—Alternate setting—Sundays of Advent and Lent.

Sixth Mode

XIV. s.

Priest Be-ne-di-ca-mus Do - mi no.

Choir Be-ne-di-ca-mus Do - mi no.

VESPER HYMN

Lucis Creator Optime

Nicolaus Decius (1480-1529)
Adapted and Arr. by N.A.M.

Moderato

p

1. Lú - cis Cre - á - tor ó - pti-me, Lú - cem di - é - rum
2. Qui ma - ne jún - ctum vé - spe - ri Dí - em vo - cá - ri

p

pró - fe - rens, Prim - ór - di - is lu - cis no - væ Mún -
praë - ci - pis; Il - lá - bi - tur té - trum cha - os, Aú -

After last verse

di pá - rans o - rí - gi - nem: A - men.
di pre - ces cum flé - ti - bus.

3. Ne mens graváta crímine,
Vitæ sit exsul múnere,
Dum nil perénne cógitat,
Seséque culpis illigat.

4. Caeléste pulset óstium:
Vitále tollat præmium:
Vitémus omne nóxium,
Purgémus omne péssimum.

5. Præsta, Pater piíssime,
Patrique compar Unice,
Cum Spíritu Paráclito,
Regnans per omne sæculum. Amen.

Te Lucis Ante Terminum

Ad Completorium

Severus Gastorius (d.1678)

Arr. by N.A.M.

Moderately fast

1. Te, lu - cis an - te ter - mi - num, Re - rum Cre -
 2. Pro - cul re - cé - dant so - mni - a, Et nó - cti -

a - tor, po - sci - mus, Ut pro tu - a cle - men - ti -
 um phan - tá - ma - ta; Ho - stém - que no - strum có - m - pri -

After last verse

a, Sis prae - sul et cu - sto - di - a. A - men.
 me, Ne pol - lu - á - n - tur có - po - ra.

3. Præsta, Pater piissime, (Tempore Paschali, in Dominicis et in Festis)
 Patrique compar Unice,
 Cum Spiritu Paraclito,
 Regnans per omne sæculum.
 Amen.
3. Deo Patri sit gloria,
 Et Filio, quia mortuis
 Surrexit, ac Paraclito,
 In sempiterna sæcula. Amen.

(In festis Corporis Christi et B. Mariæ Virginis)

3. Jesu, tibi sit gloria,
 Qui natus es de Virgine,
 Cum Patre et almo Spiritu,
 In sempiterna sæcula. Amen.

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COMPLINE
Nunc Dimittis
 Officium Parvum B. M. V.
 CANTICUM SIMEONIS

Vatican Antiphonale
 for Antiphon "Sub Tuum"
 see No. 213 b

Seventh Tone



1. Nunc di - mītīs sér-
 vum tú - um Dó-mi-ne,* secúndum
 vérbum tú-um in pá - ce.
2. Qu-a vidérunt ó-cu-li me - i,* salu - - tá-re tú - um.
3. _____ Quod pa-rá - sti* ante fáci-
 em omnium po-pu - ló - rum.
4. Lú-men' ad revelati-ó - nem gén-ti-um,* et glóriam
 plébis tú-æ Is-ra-el.
5. Gló-ri - a Pá-tri et Fí-li-o,* et Spi - rí-tu-i Sán-cto.
6. Sic-ut erat in prin-
 cípío, et nunc, et sém-per,* et in sœ-
 cula sæcu-ló-rum A-men.

COMPLINE In Manus Tuas Domine

263

Per annum
Sixth Mode

Responsorium breve

Vatican Antiphonale
Acc. by N. A. M.

In má-nus tu-as Dó-mi-ne,* Com-mén-do spi-ri-tum mé-um.

Repeat "In manus"

℣. Re-de-mí-sti nos Dó-mi-ne, Dé-us ve-ri-tá-tis.

Repeat from ♪ "Commendo" to "meum" then to "Gloria"

℣. Gló-ri-a Pá-tri, et Fí-li-o, et Spi-rí-tu-i Sán-cto.

Repeat "In manus" to "meum"

℣. Custódi nos Dómine ut pupíllam ócu - - li.

Choir:
℟. Sub umbra alárum tuárum protége nos.

PRO GRATIARUM ACTIONE

Te Deum Laudamus

Juxta morem Romanum

Vatican Graduale

Harmonized by N. A. M.

Celebrant

Chorus

1. Te Dé-um lau-dá - mus *

Te Dó - mi - num con - fi - té - mur.

Chorus (in alternáte sections)

2. Te æ - térum Pá - trem ó-mnis tér - ra ve - ne - rá - tur.

3. Tibi ómnes An - ge - li, tí - bi cóeli et univér - sæ Po - tes - tá - tes:

4. Tibi Chérubim et Sé - raphim in - ces - sá - bili vó - ce pro - clá - mant:

5. Sán - ctus: 7. Sán-ctus Dó-mi-nus Dé-us Sá-ba-oth.

6. Sán - ctus:

8. Pléni sunt cóeli et tér - ra ma - jes - tá - tis gló - ri - æ tú - æ.

9. Te glo - ri - ó - sus A - po - sto - ló - rum chó - rus:

10. Te Pro - phe - tá - rum lau - dá - bi - lis nú - me - rus:

11. Te Mártýrum can - di - dá - tus lau - dat ex - ér - ci - tus.

12. Te per ór - bem ter - rá - rum sán - cta con - fi - té - tur Ec - clé - si - a:

13. Pá - - trem im - mén - sæ ma - je - stá - tis:

14. Ve-ne-rán-dum tú-um vé - rum, et ú - ni-cum Fí - li-um:

15. Sán - - ctum quo - que Pa - rá - cli - tum Spí - ri - tum.

16. a Tu Rex gló - ri - æ, Chrí - ste. Tu Pá - tris sem - pi - tér - nus es Fí - li - us.
16-b



17. Tu ad libe-
rāndum susceptūrus hómīnem, non horru-ísti Vír-gi-nis ú-te-rum.
18. Tu deví-
cto mór-tis a-cú-le-o a-pe-ru-ísti credéntibus régna coe-ló - rum.
19. Tu ad dēx-
teram Dē-i sé - des in gló-ri-a Pa - tris.



20. Jú - - - dex cré - de - ris és - se ven - tú - rus.

All kneel here



21. Te ér - go quæe-su-mus, tú-is fá - mu-lis súb - ve - ni,



- quos pre - ti - ó - so sán-gui-ne red - e - mí - sti.

22. Ae - tér - na fac cum sán-ctis tú-is in gló-ri - a

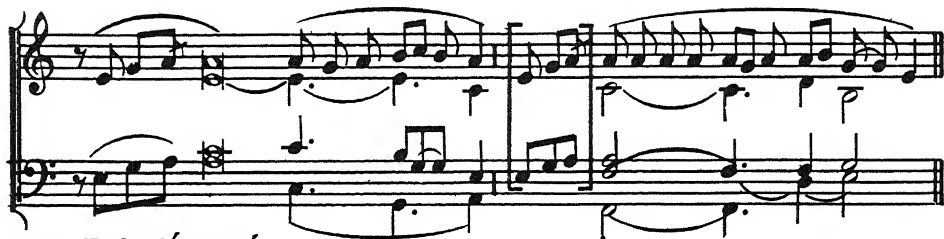
nu-me-rá - ri. 23. Sál-vum fac pó-pu-lum tú-um Dó-mi-ne,

et bé-ne-dic hæ-re-di-tá-ti tú - æ. 24. Et ré - ge é - os,

et ex - tól - le fl - los us-que in æ - tér - num.



25. Per sín - gu - los dí - es, be - ne - dí - ci - mus te.



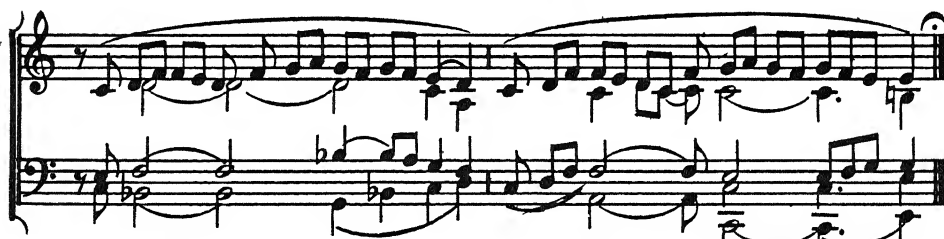
26. Et laudá-mus nó-

men tú-um in sáe-cu-lum, et in sáe-cu-lum sáe-cu-li.

27. Di-gná - re Dó-mi-ne dí-e í - sto si-ne peccáto nos cus-to - dí - re.

28. Mi - se - ré - re nóstri Dómine, mi-se-ré-re nó - stri.

29. Fí-at miseri-
córdia tua Dó-mi-ne super nos, quem-ád-modum spe-rá-vi-mus in te.



30. In te Dó-mi-ne spe-rá - vi: non con-fún-dar in æ - ter - num.

(1) Cel. V. Benedíctus es Dómine Deus patrum nostrórum.

Choir. R. Et laudábilis et gloriósus in sáecula.

Cel. V. Benedicámus Pátrém et Fílium cum Sáncto Spíritu.

Choir. R. Laudémus et super.exaltémus eum in sáecula.

Cel. V. Benedíctus es Dómine in firmaménto coeli.

Choir. R. Et laudábilis, et gloriosus, et superexaltátus in sáecula.

(1) Cel. V. *Benedic anima mea Dómino.* Choir. R. { *Et noli oblivisci annes retribu-*

Cel. V. Dómine exáudi oratióem méam. *trónes Eús.*

Choir. R. Et clamor meus ad te veniat.

Cel. V. Dominus vobíscum. Choir. R. Et cum Spíritu tuo. { Oremus, etc. R. Amén.

(1) These responses are added only when the *Te Deum* is a part of a Thanks - giving service. (Or for occasional functions.)

IN FESTIS B. MARIE VIRGINIS
Mass of the Blessed Virgin Mary

265

Cum júbilo

Nº IX

First Mode (transposed)

Kyrie

XII Century

From the Vatican Graduale

Harmonized by Nicola A. Montani

With devotion but also with animation

Chanters

Choir I

mf Ky - - ri - e* (e) e - lé - i - son.

mf Man.

II Choir divided into sections I and II singing alternately (S. A. or T. B.)

Ky - ri - e e - lé - i - son.

Ch.

I and II (Tutti)

f Ky - - ri - e e - lé - i - son.

f Ped.

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This Mass can be obtained in separate form—Voice parts and Organ Acc. 409

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I *f* Chri-ste e-lé-i-son. II *mf* Chri-ste e-lé-i-son.

Man. Ped.

I-II Chri-ste e-lé-i-son. I *leggiere* *p* Ky'-ri-e e-lé-i-son.

Man.

II Chanter (Solo) *f* Ky'-ri-e e-lé-i-son. Ky'-ri-e

Ped.

(2 Chanters or semi chorus) *leggiere* *p* (e) *mf* *Tutti* *poco rall* *pp* e-lé-i-son.

Sw. Man. Ped.

Gloria

266

Seventh Mode (transposed)

Optional
key

XI Century Melody

Celebrant

Glo - ri - a in ex - celsis De - o.

Choir
I

pp Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

Sw.
Man.
Ped.

II *f* **I** *mf*

f Lau - da - mus te. *mf* Be - ne - di - ci - mus te.

f

II *poco meno* *a tempo*
Tutti
Ad-o - rá - mus te. Glo-ri-fi-cá - mus te.
Sw. Gt. *f*

I
p
Grá-ti-as á-gi-mus ti-bi pró-pter má-gnam gló-ri - am tu - am.
Sw.
Man.

II
Dó-mi-ne De-us, Rex Cœ - lé-stis, De-us Pa-ter o-mní-pot - ens.
Ch.
Ped.

I *pp* *rall*
Dó-mi-ne Fi-li u - ni - gé - ni - te Jé - su Chri - ste.
Gt. *f*
Man.
Ped.

II *a tempo*

mf

Dó - mi-ne De-us, A - gnus De-i, Fí-li-us Pá-tris.

Ch.

Man Ped.

I *mf* *mf*

Qui tol - lis pec-cá-ta mún-di: mi-se-ré - re nó - bis.

Sw. Gt.

Man.

II

Qui tol-lis pec-cá-ta mún-di; sú-s-ci-pe de-pre-ca-ti-ó - nem nó-stram.

Sw. Gt.

Ped.

I *p*

Qui sé-des ad d'ex-te-ram Pá-tris, mi-se - ré - re no - bis.

Sw. Gt.

II *mf* *p* Quó - ni - am tu so - lus san - ctus. Tu so - lus Dó - mi - nus.

Gt. *mf*

I *f*

II *f* Tu so - lus Al - tís - si - mus, Je - su Chri - ste.

Gt. *f* *rit.* *p* *Sw.* *p* *rall*

poco piu vivo
Tutti *mf* Cum San - cto Spí - ri - tu, in gló - ri - a

Gt. *mf*

f

Ped.

p De - i Pa - tris. A - - - - men.

f *rall*

Ped.

Credo (No. 4)

267

First Mode

XV Century

Celebrant Choir *Con moto*

mf Cre-do in u-num De-um. Pa-trem o-mni-pot-én-tem, fa-ctórem có-li et

mf Sw. Man.

ter - rae, vi-si-bí-li-um ó-mni-um, et in-vi-si-bi-li-um.

II

Gt. *p*

Et in u-num Dó-mi-num Je-sum Chri-stum, Fí-li-um De-i u-ni-gé-ni-tum.

Ped.

I

p

Et ex Pa-tre na-tum an-te ó-mni-a sáe-cu-la.

II *p*

De-um de De-o, lu-men de lú-mi-ne, De-um ve-rum de De-o ve-ro.

I

Gé-ni-tum, non fá-ctum, con-substan-ti-á-lem Pa-tri: per quem ó-mni-a fá-cta sunt.

II *p* *rall*

Qui pró-pter nos hó-mi-nes, et pró-pter nó-stram sa-lú-tem de-scén-dit de cœ-lis.

Man. Ped.

Poco lento
Chanters (Soli) *delicato* *poco rall*

Et in-car-ná-tus est de Spí-ritu Sán-cto ex Ma-rí-a Vír-gi-ne: Et hó-mo fá-ctus est.

Swell Ped.

a tempo

II

Cru-ci-fí - xus e - ti-am pro no - bis: sub Pón-ti - o Pi - lá - to

Gt.

Man

pp *rall* *Tutti* *a. t.* *p*

pas-sus, et se-pul - tus est. Gt. Et re-sur-ré - xit tér - ti - a di - e,

Sw. *pp* *f* *Ped.*

I f

se-cún-dum Scriptú-ras. Et a-scén-dit in coe-lum: sedet ad dexteram Pa-tris.

Sw. *f* *Gt.*

II

Et í - te - rum ven - tú - rus est cum gló - ri - a,

Sw.

ju-di-cá-re ví-vos et mórtu-os: cu-jus re-gni non e-rit fi-nis.

I *p*
Et in Spí-ri-tum Sán-ctum, Dó-mi-num, et vi-vi-fi-cán-tem:
Sw.

(h) II
qui ex Pa-tre Fi-li-o-que pro-cé-dit. Qui cum Pa-tre et Fí-li-o

f
si-mul a-do-rá-tur, et con-glo-ri-fi-cá-tur: qui lo-cú-tus est per Pro-phé-tas.

I *p*

Et u-nam, sán-ctam ca-thó-li-cam et a-po-stó-li-cam Ec-clé-si-am.

Gt.

II

Con-fí-te-or u-num bap-tís-ma in re-mis-si-ó-nem pec-ca-tó-rum.

Sw.

I *p*

Et ex-spé-cto re-sur-re-cti-ó-nem mor-tu-ó-rum.

Ch.

Tutti *allarg.*

Et ví-tam ven-tú-ri sáe-cu-li. A - - - men.

Gt. *f*

Fifth Mode

XIV Century

Chanters I II Tutti I

p Sán - ctus, Sán-ctus, Sán - ctus Dó-mi-nus De-us Sá - ba-oth.

Sw. *p* Gt. Sw. *f*

Man. *Ped.* *Man.* *Ped.*

II Tutti *rall*

mf Plé-ni sunt coeli et ter - ra gló-ri-a tu - a. Ho-sán-na in ex-cél-sis.

Ch. *f*

Ped.

I (or Soli) *After the Elevation*

pp Be - ne - dí-ctus qui vé-nit in nó - mi-ne Dó - mi-ni.

Sw. *Man.*

Tutti *rall*

f Ho - - - sán - na in ex - cél - - - sis.

Gt. *f*

Ped. *Man.* *Ped.*

Agnus Dei

269

Fifth Mode

(X) XIII Century

Chanters or Soli I

p A-gnus De - i,* qui tol - lis pec-ca-ta mun - di:

Ch. *p*

Man.

Chanters

mf mi - se - ré - re no - bis. *a tempo* *p* A-gnus De - i,* qui tol - lis pec-

Gt. Ch. Man

Ped.

Chanters

mf ca-ta mun-di: mi - se - ré - re no - bis. *a tempo* *mf* A-gnus De - i,*

Ped. Man.

Tutti

pp qui tol - lis pec-ca-ta mun - di: do - na no - bis pa - cem. *rall* *pp*

Gt. Sw. *pp*

For "Deo Gratias" see "Responses" No. 259 - 13-f

PROGRAM FOR THE CHOIR AT REQUIEM MASS

THE GREGORIAN REQUIEM MASS

Note: According to the Ceremonial of Bishops, I. c. xxviii, n. 13 S. R. C. 4156, the use of musical instruments is not permitted in the Office of the dead; At the Mass and at the Absolution after Mass, the organ may be used to accompany the voices but *shall be silent when the chant ceases.* (S. R. C. 3827, and 4265). From this it will be understood that Funeral Marches before and after the Mass are not permitted. For this reason it is suggested that the Responsory "*Subvenite*" be sung as the Procession enters the Church. In some places it is customary for the Choir to lead the Funeral procession from the door of the Church to the Altar, singing the "*Subvenite*" as given in the proper Chant or in other approved forms.

"MISSA CANTATA" or SOLEMN HIGH MASS.

1. PROCESSION: "Subvenite" (Page 425 or 428)

2. INTROIT: "Requiem aeternam" (Begun when the Celebrant goes toward the foot of the Altar for the first prayers.) To be sung as given-in full. (270) *

3. KYRIE: Follows the Introit without pause. (270 - A)

4. PRAYERS AND EPISTLE: After the first prayer, if it be a Solemn High Mass, the Choir will wait until the Epistle is sung before beginning the Graduale; If a High Mass the Choir will begin the Graduale etc. while the Priest recites the Epistle.

5. GRADUALE: "Requiem Aeternam" (270 - B) bb- or b, b, b.

6. TRACTUS: "Absolve Domine" (270 - C) cc- or c, c, c.

7. SEQUENCE: "Dies Irae" (270 - D)

The Graduale and Tractus may either be sung as indicated in the Graduale or may be recited "Recto Tono" or in "Falso Bordone" style. (270 - bb-cc-)

The "Dies Irae" may not be omitted in a High Mass of Requiem because everything that appertains to the *Precatio Suffragii*, the supplication of the Suffrage, must be sung (S. R. C. 2959 ad 2), and the word "*Precatio Suffragii*" include also the Sequence "Dies Irae" (S. R. C. 3051 ad 1).

(Another Decree S. R. C. 4054 ad V. declares that the "Dies Irae" must be sung entire.)

8. RESPONSES, GOSPEL: (Note; The Choir does not sing the "Laus tibi Christi" after the Gospel or the "Deo Grattias" after the "Epistle;" these responses are for the Acolytes only)
9. RESPONSE: To "Dominus Vobiscum;" "Et Cum Spiritu Tuo." Celebrant sings "Oremus" and the Choir proceeds with the "Domine Jesu Christe" which is sung in its entirety.
10. OFFERTORY: The interpolation of solos, "Ave Maria;" or other songs is entirely uncalled for in Requiem Masses at this point. (270 - E) or ee
11. RESPONSES: Preface responses are to be sung in Ferial tone as indicated.
12. SANCTUS—is begun immediately after the last word of the Preface "*dicentes*" and the singers continue until the "Benedictus" (exclusive). (270 - F)
13. ELEVATION: (Complete silence during the Elevation.)
14. BENEDICTUS: Choir begins immediately after the Elevation of the Chalice (after the last bell). (270 - G)
(A Decree of the Sacred Congregation of Rites dated Jan. 14, 1921, clearly states that the "Benedictus" must always be sung *after* the Elevation).
(If time permits, a motet may be sung after the *Benedictus* but according to a decree (3827) of the S.R.C. the words must be taken from the Liturgy and must have reference to the Blessed Sacrament.)
15. RESPONSES: "Amen" and after the "Pater Noster" which closes with "et ne nos inducas in tentationem" the Choir answers "Sed libera nos a malo" after which there is complete silence until the Priest again sings "Per omnia" etc. to which the Choir responds with "Amen" and after the Celebrant's "Pax Domini sit semper vobiscum" the Choir responds; "Et cum spiritu tuo" as indicated.
16. AGNUS DEI—is sung as indicated. (270 - H)
17. COMMUNION: "Lux Aeterna" is sung immediately after the Abolutions. (270 - I)
18. RESPONSES: "Et cum spiritu tuo" and the proper "Amen;"

THE ABSOLUTION

1. LIBERA: When the Celebrant reaches the bier and recites or sings the "*Non Intres*"* (to which the Choir responds "Amen" if sung)* the Choir sings the "Libera me" at the end of which the Chanter sings "Kyrie Eleison" which is followed by the remainder of the Choir singing "Christe eleison" and all joining in the final "Kyrie" after which the Celebrant sings "Pater Noster" and continues the prayer in a low voice. (270 - J)
2. RESPONSES: As indicated on (p. 457)
Note:- If the body is present (a) either the body is accompanied to the grave in procession or (b) it is taken away without procession or other ceremony.
3. In the first case the Choir will sing "*In Paradisum*" (270-L) as they leave the Church. If the distance to the grave is considerable, the *Miserere* may be added. (252)
4. On arrival at the gate of the burial ground the Celebrant intones the words "Ego Sum" (270 - k)
5. Choir starts "Benedictus" at once.
6. On conclusion of "Benedictus" Choir sings the whole antiphon (*Ego sum - - in aeternum*). (p. 458)
7. Priest... Kyrie eleison.
 Choir... Christe eleison
 Choir... Kyrie eleison
8. Choir sings responses to "Pater Noster" and versicles which follow. Page 460
9. Choir returns to Church in procession.
10. In case (b) everything (except the "*Miserere*" which would have been sung at the place of burial) is sung here or round the catafalque or round the coffin at the door of the Church.
Note:- In this case "*In Paradisum*" can be sung in its usual place, if such is the custom.

* *Non Intres* is said only when the body is present.

Subvenite (1)

Resp. IV

Vatican Graduale
Transcribed and Harmonized by
Nicola A. Montani

Chanter *p* Tutti *mf*

Sub-ve - ní - te* Sán-cti Dé - i,

Organ *p* Sw *ppb*

Man. Ped

oc - cúr - ri-te Ań-ge - lí Dó-mi - ni: *rit.*

Man. Ped.

a tempo *p*

*Sus-ci-pi-én-tes á-ni-nam e - jus: Of-fe-rén-tes

a tempo

Ped.

é - am in con-spé - ctu Al - - tís-si - mi. *rit.*

Ped.

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a tempo
mf *p* *rall.*
 V. Sus-cí-pi-at te Christus qui vo-cá-vit te:
a tempo
 Sw. *rall.*
 Ped.

a tempo *rit.* *pp*
 et in sí-num Á-bra-hae Ánge-li de-dú - cant te.—
rit. *pp*

a tempo
 *Sus-ci-pi-én-tes a-ni-nam e - jus: Of-fe-rén-tes é - am

rit.
 in con - spé - ctu Al - - tís - si - mi.—
rit.

a tempo

V. Ré - qui - em ae - tér - nam

NB (Very soft stops) ★

Sw *pp* Chl

dó - na é - i Dó - mi - ni: et lux per - pé - tu - a

pp (Very light registration. Softest 8 stops)

rit. pp *a tempo*

lú - ce - at - é - i. Of - fe - rén - tes é - am

loco a tempo

rit. pp *mf*

in con - spé - ctu Al - tís - si - mi.

rall. pp

rall. pp

Man.

★ Can be played an octave lower if preferred. (Both hands)

Subvenite (2)

Another setting for Unison, Two or Three-part Chorus

S. S. A. or T. T. B. A cappella or with Acc.

Nicola A. Montani

Andante moderato
pp

I
II

Sub - ve - ní - te Sán - cti Dé - i, oc - cúr -

Andante moderato
pp

III

Andante moderato
pp

Organ

Man.

Su -

- - ri - te An - ge - lí Dó - mi - ni: — Su - sci - pi - én - tes Su -

Ped.

Man.

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sci - pi - én - tes á - ni - mam
 sci - pi - én - tes á - ni - mam é - - - jus:

Ped.

p Of - fe - rén - tes é - am in con - spé - ctu Al - tís - si - mi.
mf marc.

Sw.
 Gt.
 Man.

Ped. 2nd time skip to (*) (Requiem.)

Andante
 Suscípíat te Christus, qui vo - cá - vit - te: et in sínium Abrahæ Angeli
pp

Andante
 Sw.
 Man.

pp Ch.

Andante Repeat from $\%$ then skip to (*) *pp* (*)

de - dú - cant te. Su - Réquiem aetérnam dóna é

Andante Repeat from $\%$ then skip to (*) *pp* (*)

Ped. Man.

rit. *a tempo*

Dó - mi - ne: et lux perpétua lúceat é - - i.

a tempo

rit. *a tempo*

Andante *pp* *rall.*

Of - fe-rén - tes e - am in con - spé - ctu Al - tís - si - mi.

Sw. *pp* Gt. *rall.*

Ped.

The Gregorian Requiem Mass

270

Missa Pro Defunctis

Introit

From the
Vatican Graduale
Transcribed and Harmonized
by N. A. Montani

Sixth Mode

Chorus

Chanters

p *Λ*

Ré - qui - em* æ - tér - - nam

Man. Ped.

dó - na é - is Dó-mi - ne:

Man. Ped.

et lux per-pé-tu - a lú - ce-at é - is.

Man. Ped.

Accompaniment Copyright 1922, by Nicola A. Montani, Philadelphia

Faster
Chanters

Ps. Te dé- cet hýmnus Deus in Si- on, et tí- bi red- dé- tur vó- tum in Je- rú- sa- lem

Ch.

Man

All

ex - áu- di o - ra- tí- ó- nem mé- am, ad te ó- mnis cá- ro vé- ni- et.

Gt.

Ped.

Repeat from beginning to Psalm (Te-décet) then to "Kyrie"

270 a

Kyrie

Sixth Mode

(★) Chanters I (all) II

Ký - ri- e* e - lé- i- son. Ký - ri- e

Sw. Man. Ch. Ped.

Tutti

e - lé- i- son. Ký - ri- e e - lé- i- son.

Gt. Man. Ped.

(★) Numerals I - II indicate divided sections of the Choir.

I

Chri - ste e - lé-i - son.

Sw. *l h.*

II Softest Stops

pp

Chri - ste

Sw. *pp*

Tutti

e - lé-i - son. Chri - ste e - lé-i - son.

Ch.

Man.

I

Ch.

Ký - ri - e e - lé-i - son. Ký - ri - e

Sw. *rall*

Ped.

Tutti *rall*

Chanters

e - lé-i - son Ký-ri - e * e - lé-i - son.

Sw.

Ped. Man. Ped.

Responses.- V. Dominus Vobiscum R. Et cum Spíritu tuo
V. Per omnia saecula saeculorum R. Amen.

270 b

Graduale (1)

Second Mode
Chanters

Tutti

p Re - qui - em* æ - tér - - - - nam

Sw. Man.

do - na é - is Dó - mi - ne:

rall *a tempo*

Ped.

et lux per - pé - - -

rall *a tempo*

Ch.

tu - a lú - -

Man. Ped. Man.

ce-at é - is (ee)

Ped.

rall Chanters *a tempo*

(s) In me-mó-ri-a æ -

Man. Man.

tér

Ped.

na e -

Man.

rit ju - - - - - *pp* - - - - - stus: *rall.*

Ped.

a tempo

ab au-di-ti-ó-ne má - - - - - la

Man.

Tutti

* non ti - mé -

Gt. Ped. Man.

rit

bit. (ee) Sw. (t)

Ped.

Tractus (1)

270 c

Eighth Mode
Chanters

Tutti

p Ab-sól - - ve* Dó - mi-ne,

Sw. Gt.

Man.

á - ni-mas ó-mni-um fi - dé - li - um de-fun - ctó -

- - rum (oo) (m) , ab ó - mni vín - cu-lo

de - li - - ctó - rum, (oo) (m)

Ped.

Chanters

Et grá - ti - a tu - a il - lis suc-cu - rén - -

Sw. Man.

te, me-re-án - tur e - vá - de-re

Man.

ju - dí - ci - um ul - ti - ó - nis

Man.

a tempo

V Et lú - cis æ - tér - næ. be - a - ti - tú

Tutti

- di - ne* pèr - fru-i (ee)

Gt.

Ped.

rall

Sw.

Man.

Graduale (2)

270 bb

Optional Setting of the Graduale and Tractus

The following Chords can be used to accompany the recitation of the Graduale and Tractus, should a shorter version be preferred.

N. A. Montani

pp *rit.* *a tempo* *rit.*

Réquiem ætérnam, dona eis Dómine: Et lux perpétua líceat eis.

Sw.

a tempo *rit.* *a tempo* *rit.*

V. In memória æténa erit jústus: Ab auditióne mala non ti-mé-bit.

270 cc

Tractus (2)

a tempo *rit.* *a tempo*

Absólve, Dómine, ánimas ómnium fidélium defun-ctó-rum

a tempo *rit.* *a tempo*

Ab ómni vínculo delictórum. V. Et grátia tua illis succurrénte,

a tempo *rit. molto* *a tempo*

mereántur evádere júdiciú m ultiónis. V. Et lucis æténae beatitúdine pérfrui

Optional
Setting (3)

GRADUALE AND TRACTUS

Falso Bordone

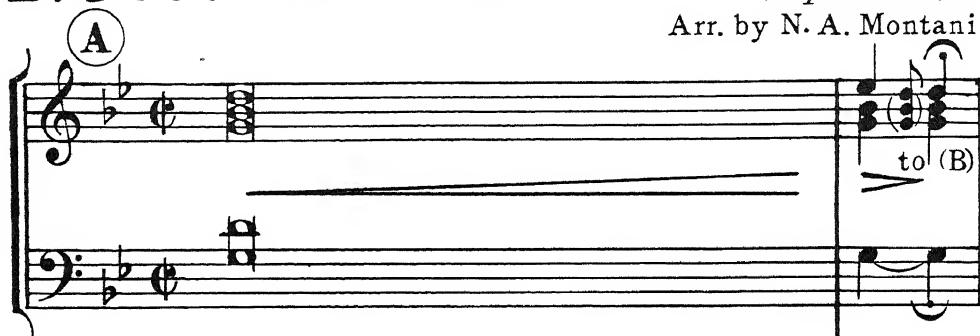
270 B-B-B
C-C-C

Unison or Three-Part Chorus

Requiem Mass

Arr. by N. A. Montani

(A)



to (B)

Graduale: (1) Réquiem aetérnam, dona eis

Dómine:

(2) In memória aetérna erit

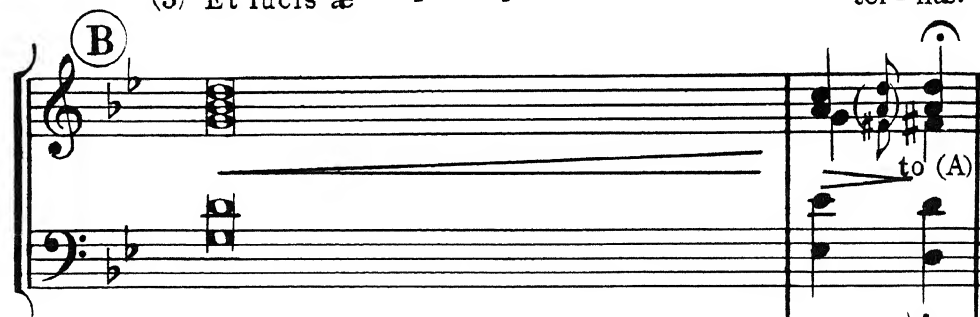
jú - stus:

Tractus (3) Absólve, Dómine ánimas ómnium fidélium defun-ctó-rum:

(4) Et grátia tua illis succur - - - rén-te:

(5) Et lúcis æ - - - tér-næ:

(B)



to (A)

(1) et lux perpétua lúceat

e - is.

(2) ab auditióne mala non ti - - -

mé - bit.

(3) ab ómni vínculo deli - - -

ctó - rum.

(4) mereántur evádere judícium ulti - -

ó - nis.

(5) beatitúdine

pér-fru-i.

Proceed to Dies Irae

Sequence*

270 d

Dies Iræ

First Mode

mf
Sw. 7

1 Di-es i-ræ, di-es il-la, Sol-vet sæ -
2 Quan-tus tre-mor est fu-tú-rus, Quan-do ju -

(Ped)

7 Quid sum mi-ser tunc di-ctú-rus? Quem pa - tró -
8. Rex tre-mén-dæ ma-je-stá-tis, Qui sal - ván -

1. clum in fa-vil-la: Tes-te Dá-vid cum Si-býl-la.
2. dex est ven-tú-rus, Cun-cta stri-cte dis-cus-sú-rus!

(Man)
7. nem ro-ga-tú-rus? Cum vix ju-stus sit se-cú-rus.
8. dos sal-vas gra-tis, Sal-va me, fons pi-e-tá-tis.

Gt.

3. Tu-ba mi-rum spár-gens só-num, Per se-púl-cra re -
4. Mors stu-pé-bit et na-tú-ra, Cum re-súr-get cre -

9 Re-cor-dá-re Je-su pi-e, Quod sum cau-sa tu -
10 Quærens me, se - dí - sti las-sus: Red-e-mí-sti cru -

rall

3. gi - ó - num, Có-get ó - mnes an-te thro-num.
4. a - tú - ra, Ju-di - cán - ti ré-spon-sú - ra.

9. æ vi - æ: Ne me per - das il - la di - e.
10. cem pas-sus: Tan-tus la - bor non sit cas - sus.

* Verses should be sung alternately by different sections of the choir

p

Sw.
5. Li-ber scri- ptus pro - fe - ré - tur, In quo to- tum
6. Ju- dex er - go cum se - dé - bit, Quid- quid la- tet

11 Ju- ste ju- dex ul - ti - ó - nis, Do - num fac re -
12. In - ge - mí - sco, tam- quam re - us. Cul - pa ru- bet

D.C. to 7, 8, 9, 10

5. con- ti - né - tur, — Un- de mun- dus ju- di - cé - tur,
6. ap - pa - ré - bit: — Nil in - úl - tum re- ma - né - bit.

11. mis - si - ó - nis — An- te dí - em ra - ti - ó - nis.
12. vul - tus me - us: — Sup - pli - cán - ti par - ce De - us.

a tempo

Gt.
13. Qui Ma - rí - am ab - sol - ví - sti, Et la - tró -
Gt.
Man.
14. Pre - ces me - æ non sunt dignæ: Sed tu bo -

13. nem ex - au - dí - sti, Mi - hi quo - que spem de - dí - sti,
14. nus fac be - ní - gne, Ne per - én - ni cre - mer i - gne

a tempo

15. In - ter o - ves lo - - cum prae - sta,

Gt.

16. Con - fu - tá - tis ma - le - dí - ctis,

Man.

15. Et ab hoe-dis me se-qué-stra, Stá-tu - ens in par-te dex-tra.

Ped.

16. Flammis á - cri-bus ad-dí - ctis: Vo-ca me cum be-ne-dí-ctis.

a tempo

p

Sw.

17. O - ro sup-plex et ac - clí - nis, Cor con-tri-tum

Man.

Ped.

quasi ei - nis: Ge-re cu-ram me-i fi - nis.

(f)

a tempo (not slower)

pp
Sw.
18. La - cri - mó - sa di - es il - la, Qua re - sur -

pp *rall* *a tempo*
get ex — fa-vil-la. 19. Ju-di-cán-dus / hó - mo re-us:
Gt. *f*
Man. Ped.

(★) Softest Stops
ppp
Hu-ic er-go pár - - ce Dé-us. 20. Pi-e Je-su Dó-mi-ne
Sw. *allarg.*
Ch. or Gt. *mf*

Dó-na e - is ré - qui - em. *mf*
Gt. A - - men.
Man. *rall* *a tempo* *rall.*

★ (Note) The melody in left hand is to be brought out prominently (on Gt. or Ch. the right hand accompaniment is to be played on the Swell; very softly.

444 Responses at the Gospel ① *Et cum Spiritu tuo:* ② *Gloria Tibi Domine.*

OFFERTORY

Domine Jesu Christe (1)

270 e

Second Mode *R. Et cum Spiritu tuo -*
Chanters

Tutti

p Dó-mi - ne Je-su Chri-ste, * Rex gló -

Sw. Ch.

Man. Man.

- ri - æ, lí-be - ra á - ni-mas ó - mni-um fi -

Ped. Ped. Man.

allarg. a tempo

dé - li - um de - fun - ctó - rum, de poe-nis in-fér - ni

Ped. Man. Ped.

allarg. a tempo

et de pro-fún-do la - cu: lí-be-ra e - as de o-re le-ó -

Man.

nis, ne ab-sór-be-at e-as tar-ta-rus,

Ped. Man.

ne ca-dant in ob-scú-rum: sed sí-gni-fer

Ped. Man.

san-ctus Mí-cha-el re-præ-sén-tet e-as

Ped. Man Ped

in lu-cem san-ctam* Quo-mo-lim Á-bra-hæ pro-

Gt.

mi-sí-sti, et sé-

mf

Ped Man.

rall *Fine* Chanters

- - mi - ni e - - jus. *Sw.* *a tempo* Hó-sti - as

leggiere Man

rall

et pré-ces ti-bi Dó-mi - ne lau - dis of - fé-ri - mus:

Ped.

rall

tu sú - ci - pe pro a - ni - má - bus il - lis,

a tempo Man

a.t. Ped.

quá - rum hó-di - e me-mó - ri - am fá - ci - mus:

rall *D S*

fac e - as, Dó-mi - ne, de mor - te trans - i - re ad vi - tam.

(Man.) Ped.

All Repeat from "Quam olim" to "ejus" 447

Domine Jesu Christe (2)

Optional Setting

(FALSO BORDONE)

Unison, 2, 3 or 4-part Chorus with Organ Acc. N*Recited in a smooth, flowing manner*

Organ

- 1) Dómine Jesu
Christe,* Rex gló-ri - ae, libera ánimas
ómnium fidélium
de-fun-ctó - rum
- 2) de poenis inférni et
de profúndo la - cu: líbera éas de ore le-ó - nis,
- 3) ne absórbeat eas tár - ta - rus, ne cadant in ob - scú - rum:
- 4) sed sígnifer sanctus Mí - cha - el repraeséntet éas in
lucem sán - etam:
- 5)* Quam ólim Ábrahaeprómi - sí - sti, et sémini e - jus.

- 6) V. Hóstias et préces tibi
Dómine laudis of-fé - ri - mus: tu súscipe pro
animábus il - lis,
- 7) quárum hódie memóriam fá - ci - mus: fac eas, Dómine,
de morte transíre ad vi - tam.
- 8) Quam ólim Ábrahae
promi - sí - sti, et sémini e - jus.

Ferial Responses at the Preface

Unaccompanied

Cel V. Per ó mni - a sae - cu - la sae - cu - ló - rum.

Choir (acc ad lib) (Unison) *pp* Cel Choir *pp*

R. A - men. V. Dó-mi-nus vo - bís-cum. R. Et cum Spí-ri - tu tu - o.

Cel Choir *rall.*

V. Súr-sum cor - da. R. Ha-bé - mus ad Dó - mi - num.

Cel Choir *rall.*

V. Grá-ti-as a-gá-mus Dó-mi-no De-o nó-stro. R. Dí-gnum et ju-stum est.

Preface follows (always unaccompanied) The "*Sanctus*" is begun immediately after the word "*decentes*".

270 f

Sanctus

Chanters Tutti I

Sán-ctus*, Sán-ctus, Sán-ctus Dó-mi - nus De-us Sá-ba-oth.,

Sw. Ch. Sw.

Ped. Man.

II

Ple-ni sunt coe-li et ter-ra gló-ri-a tu a Ho-sán-na in ex-cél-sis.

Tutti *mf* Gt.

Ped.

Benedictus

270 g

Use Softest Stops After the Elevation

Chanters

Sw. *pp* ⊕ I

Softest Stops

Voice Be - ne - dí - ctus qui ve - nit in nó - mi - ne

pp

Tutti Gt. *f* *rall*

Dó - mi - ni Ho - sán - na in ex - cél - sis.

Gt. Ped.

The section between the signs ⊕ — ⊕ may be played an octave lower in both hands.

450 See Program regarding the motet that may be sung after the "Benedictus"

RESPONSES AT THE PATER NOSTER

Optional Key

Celebrant 1 Per ó-mni-a sæ-cu-la sæ-cu-ló-rum Choir 1 A-men

Celebrant 2 Oremus, etc, ending with

Et ne nos in-dú-cas in ten-ta-ti-ó-nem

Choir 2 Sed lí-ber-a nos a ma-lo

Ped

Here there is a slight pause (*No playing necessary.*)

Celebrant 3 (as above No 1) Choir 3 (as above No 1)

Celebrant 4 Pax Dó-mi-ni sit sem-per vo-bís-cum

Choir 4 Et cum Spí-ri-tu tú-o

Ped.

pp

"Agnus Dei" follows immediately

270h

Chanters

Agnus Dei

Choir I

Eighth Mode

p A - gnus De - i,* qui tol - lis pec - cá - ta mun - di:

Sw.

Man.

do - na e - is ré - qui - em

A - gnus De - i,* qui tól - lis pec -

Chanters

Choir II

r. h. Sw. *pp* (softest stops)

Ped.

Gt. Man.

cá - ta mun - di: do - na e - is ré - qui - em.

A - gnus De - i,*

Chanters

Gt.

Ped.

Choir I

Tutti - I - II

rall

Sw. *pp*

qui tol - lis pec - cá - ta mun - di: dó - na e - is ré - qui - em sem - pi - tér - nam.

**

pp

Communion

270 i

Eighth Mode

Chanters *Tutti*
p
 Lux æ - tér - na* lú - ce - at e - is,
Sw.
Man

%
 Dó-mi - ne. *Cum san-ctis tu - is in æ - tér - num,
Ch.

rall. (last time only) *p* *Fine* *Chanters*
 qui - a pi - us es. *faster* *mf*
 V. Ré - qui - em æ - tér - nam do - na

%
 e - is Dó-mi - ne, et lux per-pé - tu - a lú - ce - at e - is

Deacon (or Celebrant).

V. Re-qui-és-cant in pá - ce.

Repeat from "Cum Sanctis" to *Fine*

Choir
 A-men!

ABSOLUTION
Libera me Domine*
 Responsorium

270 j

(First Mode) Chanters

Tutti

Lí-be - ra me, Dó - - mi - ne*, de mor - te æ -

Sw. Man. Ped.

tér - na in di - e il - la — tre - mén - da: —

Man Ped.

* *mf* Quan - do coe - li mo - vén-di sunt et ter - ra:

Gt. Man.

† Dum vé - - - ne - ris ju - di - cá - -

Ch. b.

*NOTE: The Chanters do not intone the "Libera" until the celebrant has finished reciting or singing the prayer "Non intres" to which the choir responds "Amen". (This applies only when the body is present.)

re - sáe - - cu - lum per i - gnem
rall.
 Ped. *a tempo* Man. Man.

V. Tremens fá-ctus sum e-go, et tí - me-o dum dis-cús-si-o vé-ne-rit,
 Sw
 Ped. Man.

at - que ven - tú - ra i - ra. * Quán-do coe - li
 Gt.
 Ped.

mo - - vén-di sunt et ter - ra. *pp* V. Di-es il-la, *a tempo*
 Sw. *mf*

di - es i - ræ, ca - la-mi-tá-tis et mi-sé-ri - æ, di-es magna
 Man.

et a - má-ra val - de. † Dum vé - - -

Gt.

Ped.

- ne - ris ju-di - cá - - - re - - - sá - cu - lum

Man.

per - i - gnem. Ré- qui - em æ - tér-nam

Man. Ped. Man.

do-na e - is Dó - mi - ne; et lux perpétu - a lú - ce-at e - is

Ped.

Repeat "Líbera" to "Tremens"

Responses at the Absolution - after the "Libera"

Chanters - 1st Chorus 2nd Chorus

Ky-ri-e e-lé-i-son. Chrí-ste e-lé-i-son.

1st & 2nd Chorus Cel. *Pater Noster*: ending with.

(Tutti) Et ne nos in-dú-cas in ten-ta-ti-ó-nem.

For Visitation, see below:

Choir R Sed libera nos a _____ má-lo.

(Celebrant unaccompanied at all times)

For Visitation: V In memoria aetérna erunt _____ jus-ti.

R Ab auditióne mala non tí _____ mé-bunt

(a) Cel V A porta _____ in-fe-ri.

(a) Choir R Érué Dómine ánimam _____ é-jus.

(or... animas e-ó-rum.)

For Visitation: V Requiem aetérnam dona eis _____ Dó-mi-ne.

R Et lux perpétua lúceat _____ e-is.

(b) Cel.: V Requiescat in _____ pa-ce.

(b) Choir: R Amen || (*recto tono*)

(c) Cel.: V Dómine exaúdi oratiónem _____ mé-am.

(c) Choir: R Et clámor meus ad te _____ vé-ni-at.

(d) Cel V Dóminus Vo - - - - - bis-cum.

(d) Choir: R Et cum Spiritu tu-o.

(e) Cel.: V Per Christum Dóminum No - - - - - strum. ||

(e) Choir: R (*recto tono*) A-men.

"In Paradisum" or "Ego sum" with "Benedictus" follow.

("See Program")


Benedictus Dominus Deus Israel (1)

Antiphon
Second Mode

Ego Sum

1st time proceed immediately to the Canticla "Benedictus" after the Intonation.


Chorus



(Intonation)

Celebrant: Ego sum* resurrectio et vi-ta: qui credit in me, ét-i-am si mor-tu-us
↓ Intoned by Celebrant before the Psalm.

Second Psalm Tone



- | | | |
|----|--|---------------|
| 1 | Be-ne-di-ctus Dóminus Deus Ísra - | el:*(end on C |
| 2 | Et e-ré-xit córnu salútis | Ís-ra-el: |
| 3 | Síc-ut lo-cútus est per os san - | nó-bis,* |
| 4 | Sa-lú-tem ex inimícis | nó-stris |
| 5 | Ad fa-ci-én-dam misericórdiam cum pátribus | nó-stris: |
| 6 | Jus-ju-rán-dum quod jurávit ad Abraham Pátre | nó-strum |
| 7 | Ut si-ne timóre, de mánu inimicórum nostrórum libe - | rá-ti,* |
| 8 | In san-cti-táte et justítia córam | í-pso,* |
| 9 | Et tu pú-er, prophéta Altissimi vo - | ca-be-ris.* |
| 10 | Ad dán-dam sciéntiam salútis plébi | é-jus.* |
| 11 | Per vi-sce-ra misericórdiæ Déi | nó-strí.* |
| 12 | Il-lu-mi-náre his qui in ténebris et in úmbra mórtis | sé-dent.* |
| 13 | ----- Réquiem æ - | tér-nam* |
| 14 | ----- Et lux per - | pé-tu-a,* |

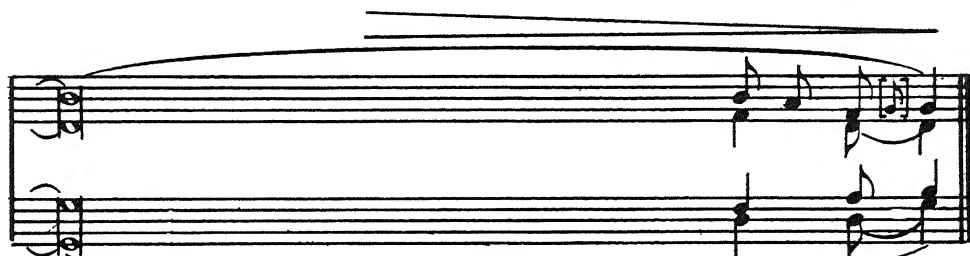
OFFICIUM DEFUNCTORUM: HOLY WEEK, ETC.

Canticum Zachariæ

Vatican Antiphonale



fú-e-rit, vi-vet: et ó-mnis qui vi-vit et cré-dit in me, non mo-ri-é-tur in æ-térnum.



- | | | |
|----|---|---------------------|
| 1 | quia visitávit, et fécit redemptiónem | plé-bis sú - æ . |
| 2 | in dómo Dávid pú - - - - - | e - ri sú - i: |
| 3 | qui a sáeculo sunt, prophe - - - - - | tá-rum é - jus: |
| 4 | et de mánu ómnium | qui o - dérunt nos: |
| 5 | et memorári testaménti | sú- i sán - cti. |
| 6 | da-tú - - - - - | rum se nó - bis: |
| 7 | servi - - - - - | á-mus íl - li. |
| 8 | ómnibus di - - - - - | é-bus nó - stris. |
| 9 | præíbus enim ante fáciem Dómini, paráre | ví-as é - jus. |
| 10 | in remissiónem peccató - - - - - | rum e - ó - rum: |
| 11 | in quíbus visitávit nos, óri - - - - - | ens ex ál - to: |
| 12 | ad dirigéndos pédes nóstros in | ví-am pá - cis. |
| 13 | dona | (e - i) Dó-mi-ne. |
| 14 | lú - - - - - | ce-at (e - i). |

Choir repeats Antiphon "Ego Sum" in its entirety

Responses after the Benedictus

(In the pitch suited to the voice of the Celebrant)

1 Cel Ky-ri-e e-le-i-son.
1 Choir Chri-ste e-le-i-son.
Chorus 2 proceeds Ky-ri-e e-le-i-son.

2 Cel "Pater noster" ending with

Et ne nos inducas in tenta-ti - - - o - - - nem.

- 2 Choir Sed libera nós a _____ má lo.
3 Cel A porta _____ in - fe - ri.
3 Choir Erue, Dómine ánimam _____ é - jus.
(or ánimas e - ó - rum.)
4 Cel Requiescat in _____ pa - ce.
4 Choir (Recto tono) A-men.
5 Cel Dómine exáudi oratrónem _____ mé - am.
5 Choir Et clamor meus ad te _____ vé - ni - at.
6 Cel Dóminus Vobiscum.
6 Choir Et cum Spiritu tuo (recto).
7 Cel Orémus, etc. Per Christum Dóminum _____ no - strum.
7 Choir Amen (recto).
8 Cel Réquiem aetérnam dona ei (eis) _____ Dó - mi - ne.
8 Choir: Et lux perpétua luceat _____ e - i.
(e - is)

9. Chanters:

Re-qui-es-cat in pa - ce.

9. Choir _____
10 Cel Anima ejus, etc. (in a lower pitch)
10. Choir (Recto) Amen.

A-men.

In Paradisum

270-L

Ant. VII Chanters Tutti

p In pa-ra-dí-sum* de-dú-cant te An-ge-li: in tú-o ad-vén-tu

(Very soft stops) *pp*

pp *Sw* *Ch*

pp *mf* sus-cí-pi-ant te Már-ty-res, et per-dú-cant-te in ci-vi-tá-tem

p *Gt.* *Gt.*

rall. *mf a tempo* sán-ctam Je-rú-sa-lem. Chó-rus An-ge-ló-rum te sus-cí-pi-at,

rall. *mf a tempo*

rall. pp et cum Lá-za-ro quon-dam páu-pe-re ae-tér-nam há-be-as ré-qui-em.

rall. pp

Man

⊕ This section can be played an octave lower (in both hands) if preferred. 461

The Mass of the Angels[★]

(Missa de Angelis)

(VIII In Festis Duplicibus 5) Vatican Graduale

with Credo No. 3

Transcribed and Harmonized
by N. A. Montani

Kyrie

XV-XVI Cent.

Moderately fast
Fifth Mode Chanters (1st time) Tutti

p Ky-ri - e * e - lé-i-son. *mp*

Sw. and Ch. (or Gt.) alternately Note

a tempo Ped. Man. Ped. sung three times, in alternate fashion

Chrí-ste e - lé-i-son. *vj*

Sw. Ped. three times

a tempo f Ky-ri - e e - lé-i-son. *vj* sung twice

a tempo Chanters (two chanters) Ch. Tutti *pp*

f Ky-ri - e * (e) ** e - lé-i-son.

Sw. Ch. Sw. rall.

★ This can be obtained in separate form. Voice Part and Organ Acc.

Gloria

272

Fifth Mode

XVI Century

Celebrant

Gló - ri - a in ex - cé - lis De - o:

Choir ①★

Con anima
p

Et in ter-ra pax ho-mí-ni-bus bo-næ vol-un-tá-tis.

Sw. Man. Ped.

Gt. ② *f*

Ch. ①

Lau-dá-mus te. Be-ne-dí-ci-mus te.

Sw. ② *pp*

Gt. ①

Ad-o-rá-mus te. Glo-ri-fi-éa-mus te.

Ped.

★ To obtain contrast and observe the traditional Antiphonal manner of rendition it is suggested that the choir be divided; one section singing the portions indicated by ① the other the portions designated by ②

② *mf*
 Sw.
 Grá-ti-as á-gi-mus ti-bi pró-pter ma-gnam gló-ri-am tu-am.

① *f*
 Gt.
 Man. Ped.
 Dó-mi-ne De-us, Rex coe-lé-stis, De-us Pa-ter o-mní-po-tens.

② *pp*
 Ch. Sw.
 Dó-mi-ne Fi-li u-ni-gé-ni-te Je-su Chri-ste.

① *a tempo*
 Gt.
 Man.
 Dó-mi-ne Dé-us, Á-gnus De-i, Fi-li-us Pá-tris.

② *a tempo*
 Sw.
 Man. Ped.
 Qui tól-lis pec-cá-ta mún-di, mi-se-re-re nó-bis.

I *f*

Qui tol-lis pec-cá-ta mún-di, sú-s-ci-pe de-pre-ca-ti-ó-nem no-stram.

Ch.

Man

Ped.

II *mf*

Qui sé-des ad d'ex-te-ram Pá-tris, mi-se-ré-re no-bis.

Sw.

I

Quó-ni-am tu só-lus Sán-ctus. Tu só-lus Dó-mi-nus.

Gt.

II Man.

I Ped.

p *rall*

Gt. Sw. Gt. I *f* II

Tu so-lus Al-tís-si-mus, Je-su Chri-ste. Cum Sán-cto Spí-ri-tu, *a tempo*

rall Man. Ped.

f *rall*

in gló-ri-a Dé-i Pa-tris. A-men.—

Man. Ped.

Credo

III

(De Angelis

XVII Century Melody)

Fifth Mode
Celebrant

Choir ①

Cre-do in u-num De - um. Pá - trem o-mni-pot-én-tem,

fa - ctó-rem coe-li et ter-ræ, vi-si-bí-li-um ó - mni - um,

et in-vi-si-bi - li-um. Et in u-num Dó-mi-num Je-sum Chrí-stum,

Fí-li-um De-i u-ni-gé-ni-tum. Et ex Pa-tre na - tum

an-te ó-mni-a sæ - cu-la De-um de De-o, lú-men de lu-mi-ne,

Gt. *p* *f* Ch. Man Ped.

De-um ve-rum de Dé-o ve-ro. Gé-ni-tum, non fa - ctum,

Sw. Ped.

con-sub-stan-ti - á - lem Pa-tri: per quem ó-mni - a fa-cta sunt.

Qui pró-pter nos hó-mi-nes, et pro-pter no-stram sa-lú-tem

Gt. *f* *p* Man.

rall

① *Slower (but not too slow)*
Swell *pp* ★ *Softest stops*

de-scén - dit de coe - lis. Et in-car-ná-tus est de Spí-ri-tu

Chanters

Ch.(or Gt.) *pp*

Sán - cto ex Ma-rí - a Vír-gi - ne: Et ho - mo fa-ctus est.

pp rall.

② *a tempo*

mf

Cru-ci - fí - xus ét - i-am pro no - bis: sub Pón -

Ch.

Ped.

rall

pp

ti - o Pi - lá - to pas-sus, et - se - pul - tus est.

Man.

① *a tempo*

f *p*

Et re-sur-ré-xit tér-ti - a di - e, se-cún-dum Scri-ptú - ras.

Gt.

Man.

II

f

Et a - scén - dit in có - lum: se-det ad déx-te-ram Pa - tris.

Ped. Man. Ped.

① *mf* *p*

Sw.

Et í - te - rum ven-tú - rus est cum gló-ri - a, ju - di - cá - re

Man. Ped.

f

vi-vos, et mór-tu - os: cu-jus re-gni non e - rit fi - nis

II *a tempo*
p
 Et in Spí - ri - tum San-ctum, Dó-mi-num, et vi - vi - fi-cán - tem:
 Sw.
 Man Ped.

I *a tempo*
p
 qui ex Pa-tre Fi-li-ó-que pro-cé-dit. Qui cum Pa-tre et Fi-li-o
 Ch. Sw.
 Man.

si-mul ad-o-rá-tur, Et conglo-ri-fi-cá-tur: qui lo-cú-tus est per Pro-phé-tas
 Ped.

III
mf *p* *p* *p* *p*
 Gt.
 Et u - nam sán-ctam ca-thó-li - cam et a - po-stó-li - cam Ec-clé-si - a-m.

① *f*

Con - fi - te - or u - num ba - pti - sma in re - mis - si -

Sw.

Man. Ped.

② *f*

ó - nem pec - ca - tó - rum. Et ex - spé - cto re - sur - re - cti - ó -

Ch. Man.

① *f*

nem mor - tu - ó - rum. Et vi - tam ven - tú - ri sae - cu - li.

Gt.

Tutti *rall*

A - - - - - men.

Man. Ped.

XI Century

Sixth Mode

p ①

Sán - - ctus,* San - ctus, — Sán

Sw. Ch.

Man. Ped.

- - ctus Dó - mi - nus Dé-us Sá - -

Sw. Man.

⑪

- - - - ba - oth. Ple-ni sunt coe - li et

Gt. Ped. Man.

★ The Benedictus is to be sung after the Elevation.

ter - ra gló-ri - a tu - a Ho - sán -

Gt. I-II

na in ex - cé - sis.

After the Elevation Ped.
Sw. *pp* (softest stops)

(*) Be-ne - dí - ctus

Ch. *pp* ① Soli

Man.

qui ve - nit in nó-mi-ne Dó - mi-ni.

Tutti

Gt. Ho-sán - na in ex - cé - sis.

Ped. *rall.*

(*) Note:- The "Benedictus" is sung after the Elevation.

Agnus Dei

Sixth Mode

XV Century

Chanters *a tempo*

p Sw. A - gnus De - i* qui tol - lis pec-cá-ta mun - di:

Chanters *a tempo* *II AT.* Tutti

Gt. Sw. mi-se - ré - re — no - bis. A-gnus De - i* qui tol - lis pec-cá-ta

Man. Ped. Man. Ped. Man.

rall *a tempo* Chanters *p* *I p a.t.*

Gt. mun - di: mi-se - ré - re — no - bis. A - gnus De - i*

Ped. Ped.

Tutti Sw. *a.t.* *rall*

qui tol - lis pec-cá-ta mun - di: do-na no - bis — pa - cem.

Sw. Man. Ped. Man. Ped.

For "Ite Missa Est" and "Deo Gratias" see No. 259 - 13 - ©

Vespers in honor of the Blessed Virgin Mary^(†)

276

*(Can be sung in place of the
proper Vespers of the day) ***

From the Vatican Antiphonale

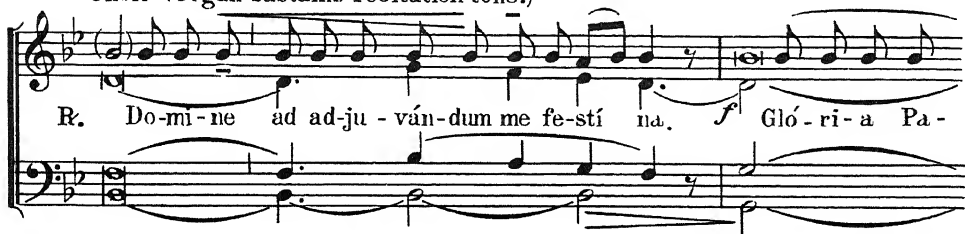
Transcribed and Harmonized by N.A. Montani

Celebrant



V. De-us in ad-ju-tó-ri-um me-um in-tén-de.

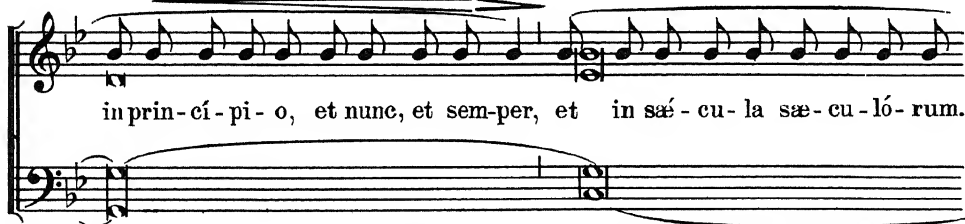
Choir (Organ sustains recitation tone.)



R. Do-mi-ne ad ad-ju-ván-dum me fe-stí-na. Gló-ri-a Pa-



tri, et Fí-li-o, et Spi-rí-tu-1 San-cto. Sic-ut e-rat



in prin-cí-pi-o, et nunc, et sem-per, et in sæ-cu-la sæ-cu-ló-rum.

(*) From Septuagesima to Easter the "Laus tibi" is sung instead of the Alleluia.



A-men. Al-le-lú-ia. Laus ti-bi Dó-mi-ne Rex æ-tér-næ gló-ri-æ.

rall.

** Decree S C R Dec. 29, 1884

Accompaniment Copyright, 1922 by N.A. Montani

475

(†) This can be obtained in separate form. Voice part and Organ Acc.

276-a First Antiphon and Psalm

Third Tone (a ending)

Chanter Choir

Dum es - set _____ rex* in ac-cú-bi-tu su-o, nar-dus me-a->

Sw. Gt.

a tempo **Dixit**

1 Di-xit Dóminus _____ Dó-mi-no me-o: *->

- | | | | | | |
|----|--------|------------------------------------|---------------------------|-------------------|------------|
| 1 | Di-xit | Dóminus _____ | Dó-mi-no | me-o: * | -> |
| 2 | _____ | Donec ponam ini - - - | mí - eos | tu - os, * | |
| 3 | _____ | Virgam virtútis tuæ emíttet Dómi - | nus | ex | Si - on: * |
| 4 | _____ | Tecum princípium in die virtútis | | | |
| | | tuæ in splendóri - | bus | san - ctó - rum:* | |
| 5 | _____ | Jurávit Dóminus, et non pæni - | té - bit | e - um: * | |
| 6 | _____ | Dominus a _____ | dex - tris | tu - is, * | |
| 7 | _____ | Judicábit in natióibus, im - | plé-bit ru - | í - nas: * | |
| 8 | _____ | De torrén-te in _____ | vi - a | bi - bet: * | |
| 9 | _____ | Glória _____ | Pa-tri, et Fí - li - o, * | | |
| 10 | _____ | Sicut erat in principio, et | nunc, et | sem-per, * | |

de - dit o - dó-rem su - a - vi - tá-tis. Al - le - lá - ia

rall

(Easter tide add) a.t.

Dominus (Psalm 109)

1 Sede a dex - - - - tris me - is:—

2 scabellum pedum - - - - tu - ó - rum.

3 dominare in medio inimicorum - - - - tu - ó - rum.

4 ex utero ante luciferum gé - - - - nu - i te.

5 Tu es sacerdos in ætérnum secúndum órđinem - - - - Mel-chí-se-dech.

6 confrégit in die iræ su - - - - æ re - ges

7 conquassabit cápita in terra - - - - mul-tó - rum.

8 propterea exaltá - - - - bit ca - put.

9 et Spirítu - - - - i San - cto.

10 et in sæcula sæculó - - - - rum. A - men

Repeat Antiphon
"Dum Esset"

276-b Second Antiphon and Psalm

Fourth Tone (A)

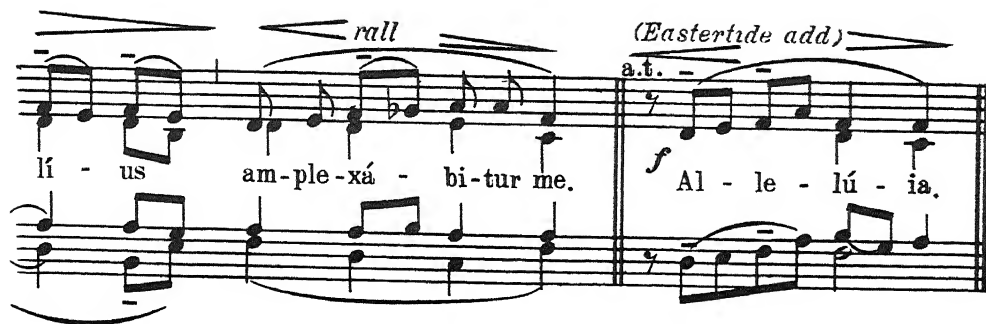
Chanter Choir

p
Læ - va e - jus* sub cá - pi - te me - o, et dèx - te - ra il ->

Laudate

mf
Lau - dá - te pú - - - e - ri Dó - mi - num: * ->

- | | | |
|----|---------------------------------|----------------------------------|
| 1 | Lau - dá - te pú - - - | e - ri Dó - mi - num: * -> |
| 2 | Sit nomen Dómini | be - ne - dí - ctum, * |
| 3 | A solis ortu usque | ad oc - cá - sum, * |
| 4 | Excélsus super omnes | gen - tes Dó - mi - nus, * |
| 5 | Quis sicut Dóminus Deus noster, | |
| | | qui in al - tis há - bi - tat, * |
| 6 | Súscitans a | ter - ra ín - o - pem, * |
| 7 | Ut cóllocet eum | cum prin - cí - pi - bus, * |
| 8 | Qui habitáre facit stéri - - - | lem in do - mo, * |
| 9 | Glória Pa - - - | tri, et Fí - li - o, * |
| 10 | Sicut erat in princípíu; et | nunc, et sem - per, * |



pueri (Psalm 112)



- | | | |
|----|----------------------------------|-------------------------------|
| 1 | laudá - - - - | te no - men Dó - mi - ni. |
| 2 | ex hoc nunc, et _____ | us - que in sá - cu - lum. |
| 3 | laudábi - - - - | le no - men Dó - mi - ni. |
| 4 | et super coelos _____ | gló - ri - a e - jus. |
| 5 | et humília réspicit in coe _____ | lo et in ter - ra? |
| 6 | et de stércore _____ | é - ri - gens páu - pe - rem. |
| 7 | cum princípibus _____ | pó - pu - li su - i. |
| 8 | matrem fili - - - - | ó - rum læ - tán - tem |
| 9 | et Spi - - - - | rí - tu - i San - cto. |
| 10 | et in sáecula sæ - - - - | cu - ló - rum. A - men. |

Repeat Antiphon
"Lava Ejus"

276-c Third Antiphon and Psalm

Third Tone (b)

Chanter Choir

mf
Ni-gra sum sed for - mó-sa* fi-li - æ Je-rú-sa-lem: íd-e-o di-le-xit ->

Lætatus

- | | | |
|----|-------------------------------|------------------------------|
| 1 | Læ-tá - tus sum in his quæ | di - cta sunt mi - hi: * -> |
| 2 | Stantes erant | pe - des no - stri, * |
| 3 | Jerúsalem, quæ ædifi - | cá - tur ut cí - vi - tas: * |
| 4 | Illuc enim ascenderunt tribus | tri - bus Dó-mi - ni: * |
| 5 | Quia illic sedérunt sedes | in ju - dí - ci - o, * |
| 6 | Rogáte quæ ad pacem | sunt Je - rú - sa - lem: * |
| 7 | Fiat pax in vir - - | tú - te tu - a: * |
| 8 | Propter fratres meos et | pró - xi - mos me - os, * |
| 9 | Propter domum Dómini | De - i no - stri, * |
| 10 | Glória | Pa - tri, et Fí - li - o, * |
| 11 | Sicut erat in princípio, et | nunc, et sem - per, * |

rall. (Eastertide add)

me rex, et in-tro-dú-xit me in cu-bí-cu-lum su-um. Al-le-lu-ia.

a.t.

Man. Ped.

sum (Psalm 121)

mf

- | | | |
|--|---------|------------------------|
| 1 In domum Dó | - - - - | mi - ni í - bi - mus, |
| 2 in atriis tu | - - - - | is Je - rú - sa - lem. |
| 3 cujus participatio ejus | _____ | in id - íp - sum. |
| 4 testimónium Israel ad confiténdum nó | - | mi - ni Dó - mi - ni. |
| 5 sedes super | _____ | do - mum Da - vid. |
| 6 et abundantia dili | - - - - | gén - ti - bus té: |
| 7 et abundantia in túr | - - - - | ri - bus tu - is. |
| 8 loquébar | _____ | pa - cem de te: |
| 9 quæsiui | _____ | bo - na ti - bi. |
| 10 et Spirí | - - - - | tu - i San - cto. |
| 11 et in sæcula sæcu | - - - - | ló - rum. A - men. |

Repeat Antiphon
"Nigra Sum"

276-d Fourth Antiphon and Psalm

Eighth Tone (G)

Chanter Choir

Jam hi-ems tran-si-it* im-ber ab-i-it et re-cés-sit: →

Nisi

- | | | | |
|---|---------|--|------------------|
| 1 | Ni - si | Dó - minus ædificáverit | do - mum, * |
| 2 | | Nisi Dóminus custodíerit civi - | tá - tem, * |
| 3 | | Vanum est vobis ante lucem | súr - ge - re: * |
| 4 | | Cum déderit diléctis suis | so - mnum:* |
| 5 | | Sicut sagíttæ in manu po - | tén - tis: * |
| 6 | | Beátus vir qui implévit desidéríum | |
| | | suum ex ip - | sis: * |
| 7 | | Glória Patri, et | Fí - li - o, * |
| 8 | | Sicut erat in princípípio, et nunc, et | sem - per, * |

sur - ge a - mí - ca me - a, et ve - ni. Al - le lú - ía.

rall (Easter tide add)

Dominus (Psalm 126)

1 in vanum laboravérunt qui ædí	- -	fi - cant e - am.
2 frustra vígilat qui cu	- -	stó - dit e - am.
3 súrgite postquam sedéritis, qui manducátis pa	-	nem do - ló - ris.
4 ecce hæréditas Dómini, filii: merces,	-	fru - ctus ven - tris.
5 ita filii	- - - -	ex - cus - só - rum.

6 non confundétur cum loquétur inimícis su	-	is in por - ta.
7 et Spirí	- - - -	tu - i San - cto.
8 et in sæcula sæcu	- - - -	ló - rum. A - men.

Repeat Antiphon
"Jam hiems"

276-e Fifth Antiphon and Psalm

Fourth Tone
Chanter

Choir

p Spe-ci-ó-sa fa-cta es* et su-á-vis in de-lí-ci-is ->

Lauda

- | | | | |
|----|--------|-----------------------------------|---------------------------|
| 1 | Lau-da | Jerú - - - | sa - lem Dó - mi-num:* -> |
| 2 | | Quóniam confortávit seras portá- | rum tu - á - rum: * |
| 3 | | Qui pósuit fines _____ | tu - os pa - cem: * |
| 4 | | Qui emíttit elóquium _____ | su - um ter - ræ: * |
| 5 | | Qui dat nivem _____ | sic - ut la - nam: * |
| 6 | | Mittit crystállum suam sic - | ut buc - cél - las: * |
| 7 | | Emíttet verbum suum, et liquefá- | ci - et e - a: * |
| 8 | | Qui annúntiat verbum _____ | su - um Ja - cob: * |
| 9 | | Non fecit táliter omni _____ | na - ti - ó - ni: * |
| 10 | | Glória Pa - - - | tri, et Fí - li - o, * |
| 11 | | Sicut erat in princípio, et _____ | nunc, et sem - per, * |

The Celebrant intones the Capitulum
After which the Choir sings:

R. De-o grá - ti - as.

(Estertide add)

tu - is, san - cta De - i Gé - ni - trix. Al - le - lú - ia.

Jerusalem (Psalm 147)

1 lauda De - - - - -	um tu - um Si - on.
2 benedixit fili - - - - -	is tu - is in te.
3 et ádipe frumén - - - - -	ti sá - ti - at te.
4 velóciter cur - - - - -	rit ser - mo e - jus.
5 nébulam sicut	cí - ne - rem spar - git.
6 ante fáciem frígoris ejus, ———	quis sus - ti - né - bit?
7 flabit spíritus ejus, ———	et flu - ent a - quæ.
8 justítias et judíci - - - - -	a su - a Is - ra - òl.
9 et judícia sua non mani - - - - -	fe - stá - vit e - is.
10 et Spi - - - - -	rí - tu - i San - cto.
11 et in sæcula sæ - - - - -	cu - ló - rum. A - men.

*Repeat Antiphon
"Speciosa"*

The Hymn "Ave Maris Stella" is then sung, (see No 201) after which the following versicle and response are intoned

V. Dignáre me laudáre te Virgo sa - crá - ta. (T.P.) Al-le-lu - ia. *

R. Da mihi virtútem contra hostes tu - os. —

For the Second Vespers the Antiphon to the Magnificat is then intoned by a Chanter and continued by the Choir.

*
T.P.
R. tu-os. Al-le-lu-ia. —

(For the Solemn Version of the Magnificat see No 216)

The version given below is the simple setting.

276-f

Antiphon

Ad

(In II

Chanter Choir

Be-á - tam me di-cent * o - mnes ge-ne - ra-ti - ó-nes, ->

Sw. Man.

1 Ma-gní - fi - cat *

2 Et ex - sul - távit spíritus. me - us * ->

- | | | |
|----------------|-----------------------------------|------------------|
| 3 Qui - a | re - spéxit humilitátem ancíllæ | su - æ: * |
| 4 Qui - a | fe - cit mihi magna qui | pó - tens est: * |
| 5 Et mi - se - | ricórdia ejus a progénie in pro - | gé - ni - es * |
| 6 Fe - cit | pot - éntiam in bráchio | su - o: * |
| 7 De - pó - | su - it poténtes de | se - de, * |
| 8 E - su - | ri - éntes implévit | bo - nis: * |
| 9 Sus - cé - | pit Israel púerum | su - um, * |
| 10 Sic - ut | lo - cútus est ad patres | no - stros, * |
| 11 Gló - ri - | a Patri, et | Fí - li - o, * |
| 12 Sic - ut | e - rat in princípío, et nunc, et | sem - per, * |

Magnificat

Vesperis)

rall

(Easter tide add)

qui - a an - cíl - lam hú - mi - lem. re - spé - xit De - us. Al - le - lú - ia.

ánima me - a Dó - mi - num

2 in Deo salu - tá - ri me - o.

3 ecce enim ex hoc beátam me dícent omnes gene - ra - ti - ó - nes.

4 et sánctum no - men e - jus.

5 timén ti - bus e - um.

6 dispérsit supérbos mente cor - dis su - i.

7 et exal tá - vit hú - mi - les.

8 et dívites dimí sit in - á - nes.

9 recordátus misericór di - æ su - æ.

10 Abraham, et semini e jus in sáe - cu - la.

11 et Spiri tu - i San - cto.

12 et in sáecula sæcu ló - rum. A - men.

Repeat Antiphon "Beatam"

276-g Responses after the "Magnificat"

Celebrant

Choir

V. Dóminus vobíscum.

R. Et cum spírítu tu - o.

Cel.

Choir

V. Orémus. (etc.)

R. A - men.

ending

COMMEMORATIONS follow at this point. Consult "ORDO" for the proper antiphons and prayers which are given in the "*Liber Usualis*."

(Chanters)

V. Be - ne - di - cá - mus Dó - - - mi - no. —

Choir

R. Dé - o gra - ti - as.

This musical score is for a choir part. It consists of two staves, treble and bass clef, in a key of B-flat major (two flats). The melody is written in the treble clef and features a series of eighth and sixteenth notes, with some longer notes in the bass clef. The lyrics "R. Dé - o gra - ti - as." are written below the staves, with the "o" and "as" having long horizontal lines underneath them, indicating a sustained note.

Cel. Choir

V. Fidélium animæ, etc. R. A - men. Pater noster (secreto)

This musical score is for a Cello (Cel.) and a Choir. The Cello part is on the left staff, and the Choir part is on the right staff. Both are in a key of B-flat major. The Cello part has a few notes, and the Choir part has a few notes. The lyrics "V. Fidélium animæ, etc. R. A - men. Pater noster (secreto)" are written below the staves.

Cel. Choir

V. Dóminus det nobis suam pa-cem. R. Et vitam ætérnam. A-men.

This musical score is for a Cello (Cel.) and a Choir. The Cello part is on the left staff, and the Choir part is on the right staff. Both are in a key of B-flat major. The Cello part has a few notes, and the Choir part has a few notes. The lyrics "V. Dóminus det nobis suam pa-cem. R. Et vitam ætérnam. A-men." are written below the staves.

Cel: Divínium auxílium (etc.)

Choir: Amen.

After this, one of the Antiphons to Our Lady is sung according to the season "Alma Redemptóris Mater," "Ave Regina," "Regina Coeli," or "Salve Regina." (See Nos. 277 to 280). (Also 202 - 205) as follows:

(Also see Supplement)

COMPLINE
**Four Antiphons in honor
of the Blessed Virgin (★)**

★ Note See settings in figured style — Nos 202 to 205

Alma Redemptoris Mater

Fifth Mode
 Chanter

(Simple Tone)

Gregorian
 (Solesmes)
 Acc. by N.A.M.

Tutti

p Al - - ma* Re-dem-ptó- ris Má-ter, quæ pér- vi - a coe-

Man.

li pór-ta má-nes, Et stél-la má-ris, suc-cúr-re ca-dén-ti,

Ped.

súr-ge-re qui cú-rat pó-pu - lo: Tu quæ ge-nu - í - sti,

na - tú - ra mi - rán - te, tú - um sán - ctum Ge - ni - tó - rem: -

f Vir - go pri - us ac pos - té - ri - us, Ga - bri - é - lis ab ó - re

sú - mens íl - lud A - ve, pec - ca - tó - rum mi - se - ré - re. *rall*

1st Response: (In Advent) Et concépit de Spíritu Sancto.

2nd Response: (After Christmas) Dei Génitrix intercéde pro nobis.

Ave Regina Coelorum

(Simple Version)

Sixth Mode

For another Setting See No. 203

(Solesmes)

Chanters

Tutti

Acc. by N.A.M.

A - ve Re - gí - na coe - ló - rum,* A - ve Dó - mi - na An - ge - ló - rum:

Sál - ve ra - dix, sál - ve por - ta, Ex qua mún - do lux est ór - ta:

Gáu - de Vir - go glo - ri - ó - sa, Su - per ó - mnes spe - ci - ó - sa:

Va - le, o val - de de - có - ra, Et pro nó - bis Chrí - stum ex - ó - ra.

Response: Da mihi virtutem contra hóstes tuos.

Regina Coeli

279

For other settings see Nos. 204 and 302

Gregorian

(Solesmes)

Acc. by N. A. M.

Sixth Mode

Chanter

Tutti

Re - gí - na cóe - li* læ - tá - re, al - le - lú - ia: Qui - a quem

Man. Ped. Man.

me - ru - i - sti por - tá - re al - le - lú - ia: Re - sur - ré - xit, sic - ut

Ped.

dí - xit, al - le - lú - ia: O - ra pro nó - bis Dé - um, al - le - lú - ia.

Man. Ped.

Response

R. Quia surréxit Dóminus vere, al - le - lú - ia.

Salve Regina

(Simple Tone)

Fifth Mode

For another Setting See No 205

(Solesmes)

Acc. by N. A. M.

Chanter Tutti

p *mf*

Sál-ve, Re-gí-na,* Ma-ter mi-se-ri-cór-di-æ: Vi-ta, dul-cé - do,

Man. Ped.

et spes nós-tra, sal- ve. Ad te cla-má-mus, éx-su-les, fí-li-i Hé-væ.

Man. Ped.

Ad te su-spi-rá-mus, ge-mén-tes et flén-tes in hac lac-ri-má-rum vál-le.

Man. Ped.

E-ia er-go, Ad-vo-cá-ta nós-tra, il-lo-s tu-os mi-se-ri-cór-des ó-cu-los

Man.

*Choir can be divided: sections I and II singing in alternate fashion.

ad nos con-vér - te Et Jé - sum, be-ne-dí-ctum frú - ctum vén - tris tú - i,

Gt. Man. Ped.

nó-bis post hoc ex-sí-li-um os-tén-de. *pp* O cle-mens: O *mf*

Ped. Sw. Ch.

pí - a: *f* O dúl - cis Vir-go Ma-rí - a. *rall.*

Sw. Ped.

Celebrant: V. Ora pro nobis sancta Dei génitrix

R. Ut digni efficiámur promissionibus Chri - sti.

Ch. Ped.

An easy Arr. of this Mass for Unison Chorus, in Key of G, by J. A. Schehl is available

281

Missa Brevis

A short and easy Mass for Unison Chorus
or Chorus in two or three parts, S.S.A. or T.T.B.

(Equal Voices)

Nicola A. Montani

The musical score is written for a Unison Chorus and Organ Accompaniment. It is in the key of G major (one sharp) and 4/4 time. The tempo is marked *Andante*. The score is divided into four systems. The first system shows the Chorus (Ch.) and Organ (Acc.) parts. The Chorus part is marked *p* and the Organ part is marked *pp*. The lyrics are "Ký - ri - e e - lé - i -". The second system continues the Chorus and Organ parts. The Chorus part is marked *p* and the Organ part is marked *pp*. The lyrics are "son. Ký - ri - e e - lé - i -". The third system shows the Chorus and Organ parts. The Chorus part is marked *mf* and the Organ part is marked *pp*. The lyrics are "son. Ký - ri - e e - lé - i - son.". The fourth system shows the Chorus and Organ parts. The Chorus part is marked *mf* and the Organ part is marked *pp*. The lyrics are "son. Ký - ri - e e - lé - i - son.". The score ends with a *Fine* marking. The Organ part includes a *rall.* (rallentando) marking at the end.

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496 This Mass is published in separate form. Voice Part and Organ Acc.

Chri - ste e - le - i - son,

Sw.

Organ (Man.)

Chri - ste e - lé - i - son. Chri - ste e -

Ch. *pp*

Man.

Musical score for the piece "Lé-ison, e-lé-ison." The score is written for voice and piano. The key signature is B-flat major (two flats). The tempo is marked "Allegretto" and the time signature is 3/4. The score consists of two systems. The first system shows the vocal melody and piano accompaniment. The vocal line begins with a fermata on a whole note, followed by the lyrics "lé - i - son, e - lé - i - son." The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand. The second system continues the vocal melody and piano accompaniment, ending with a fermata on a whole note. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "p" (piano) and "rall" (rallentando).

Repeat from beginning to Fine

Celebrant: "Gloria in excelsis Deo."

Nicola A. Montani

Moderato
 * *pp* Choir
 Et in ter - ra pax ho - mi - ni - bus

Swell
pp
 Ped.

bó - næ vo - lun - tá - tis. Lau -

Gt.

Man.
 I - II
 mus te. Be-ne-dí - ci-mus te Ad - o-

Slow
pp
 Sw. *l.h.*

Tutti Faster
 ra - mus te. Glo - ri - fi - cá - mus te.

Gt.

498 (★) Numeral in circle indicates section of choir. Choir is divided into two sections.
 (I) Comprising Solo Voices. (II) General choir

pp **I**

Grá - ti - as á - gi - mus ti - bi pró-pter

Sw. *p*
soft Solo stop.

Sw.
Manual

má - gnam gló - ri - am tu - am.

p **II**

Dó - mi - ne De - us, Rex Coe - lé - stis,

Sw.

f

De - us Pa - ter o - mni - pot - ens.

Ch.

Ped.

①

Dó - mi - ne Fi - li u - ni - gé - ni - te,

Ped.

rall

Je - - su Chri - - ste.

Sw. Ped.

① Man.

Dó - mi - ne De - us, A - gnus De - i,

Gt. Ped.

Slowly ① *pp*

Fí - li - us Pa - tris, Qui tol - lis pec -

rall *pp* Sw. Man.

Piu Vivo

Tutti

f

ca - ta mun - di: mi - se - ré - re

①

pp Tempo I

no - bis. Qui tol - lis pec - ca - ta mun -

Tutti

Ped.

di, sus - ci - pe de - pre - ca - ti - ó - nem -

②

pp

no - stram. Qui sé - des ad d é x - te - ram

Man.

Tutti

f

Pá - tris, mi - se - ré - re no - bis.

f *Gt.* *Sw.*

Man. Ped.

Tempo

f *Unison*

Quó - ni - am tu so - lus Sán - ctus,

f *Gt.*

Ped.

Tutti *allarg.*

Tu so - lus Dó - mi - nus. Tu so - lus Al - tís - si - mus,

① *Slower*
pp

rall *Tutti*
ff

Je - su Chri - ste. Cum San-cto
a tempo

pp Sw. *rall* *ff* Gt.

Man.

Spí - ri - tu, cum San-cto Spí - ri - tu, in gló - ri -

Gt.

rall

a De - i Pá - tris. A - - - men

rall

CREDO

MISSA BREVIS for unison, two-part
or three-part chorus

Celebrant:

"Credo in unum Deum:"

Equal voices (S.S.A. - T.T.B.)
with organ accompaniment

NICOLA A. MONTANI

Andante Maestoso

Gt

ORGAN *mf*

rall.

mf

Pa-trem o-mni-pot-én - tem, fa-ctó-rem coe-li et ter - rae,

mf

a tempo

Sw

mf

Ped

vi - si - bí - li - um o-mni-um, et in - vi - si - bí - li - um.

mf marc. *pp*

Et in u - num Dó-mi-num Je - sum Chri - stum,

mf *pp*

mf *pp*

Man

f

Fí - li-um De - i u - ni - gé-ni - tum.

f

Ped.

Poco meno slower mf

Et ex Pa-tre na - tum an-te ó-mni-a saẽ-cu-la.

mf

Et ex Pa-tre na - tum an - te ó - mni-a saẽ-cu-la.

Poco meno pp slower Sw.

(Gt. or Ch.)

p

Man

Allegro Maestoso

De - um de De - o, lu - men de lú-mi-ne, *Allargando* De - um
De - um de De - o, lu - men de lú-mi-ne, Deum

Allegro Maestoso

Gt. *f* *Allargando*

Ped. vé - rum de De - o *rit. molto* ve - ro. *Piu Vivo*
CHANTERS OR SOLO

vé - rum de De - o ve - ro. Gé-ni-tum, non fa - ctum, con sub-

rit. molto *Piu Vivo* *Sw pp* *Man*

p I stan-ti-á-lem Pa-tri: per quem ó - mni-a fa-cta sunt. Qui *pp*

pp Ch.

pró-pter nos hó-mi-nes, et pró-pter nó-stram sa-lú-tem, de-
 scén - - dit, de - scén - - dit de
 coê - - lis.

pp *rall.* *Sw.* *pp* *Man*
pp *Ch* *rall.*
rit. *Adagio*
rit. pp *Adagio* *pp* *Sw.* *Man*

Ped

con espressione
I (SOLO OR CHANTERS)

pp Et in-car-ná-tus est de—

Sw

pp LH

Spí-ri-tu San-cto,—

SOLO OR CHANTERS (II or III) *pp*

SOLO (soft Flute 8) Et in-car-ná-tus est de—

pp

mf ex Ma-ri-a Vir-gi-ne:

mf Spí-ri-tu San-cto, ex Ma-ri-a Vir-gi-ne:

Sw
Ch (or Gt)

Man.

pp Ped

pp rall.

Et hó-mo fá-ctus est.

pp

rall. *a tempo*

pp *pp* *R. H.* *Ch* *R. H.*

Ped Man LH Ped

Andante mod to

p

Cru - ci - fí - xus ét - i-am pro no - bis: sub

p

Andante moderato

p *Sw*

Ped

Lento (much slower) *pp*

Pón - ti-o Pi - lá - to pas-sus, et se - pul - -

pp

Lento (much slower) *Sw* *Ch*

allargando **Molto Più Vivo (Faster)**

tus est.

allargando **Molto Più Vivo (Faster)**

Gt. Sw. Man. Ped.

Allegro Maestoso

Et re-sur - ré - xit, et re-sur - ré - xit tér - ti - a

Allegro Maestoso

Gt.

rit. **Marcato** *ff a tempo*

di - e, se - cún - dum Scri - ptú - ras. Et a - scén - dit in

rit. **Marcato** *ff a tempo*

rit. **Marcato** *ff a tempo*

Gt.

ben marcato *rall.*

coé - lum. se-det ad déx - te-ram Pa - tris.

ben marcato *rall.*

f *Gt* *Ped*

Poco meno
pp slower

Et i - te rum ven - tú - rus est cum gló - ri - a, *p* ju-di -

Poco meno
slower

pp *Sw* *p* *Ped*

Man

allarg. *Ped*

ca - re vi - vos et mór - tu - os: cu-jus ré - gni non

allarg. *Gt* *Ped.*

SOLO OR CHANTERS *Moderato*

é - rit fi - nis. *pp* Et in Spí - ri - tum Sán - ctum,

Moderato

qui ex Pá - tre
Dó - mi - num, et vi - vi - fi - cán - tem: qui ex Pá - tre

Fi - li - ó - que pro - cé - dit. *p cresc.*
Fi - li - ó - que pro - cé - dit. *p* Qui cum

pp Sw Ch Man Sw Ped Bass Alto *p*

poco a poco

(3/2) Pá - tre et Fi - li - o si - mul ad - o - -

Man Ped Man

rá - tur, et con - glo - ri - fi - cá - tur: qui lo - cú - tus est.

Ped Man Ped

per Pro - phé - tas.

pp Sw pp rit.

Man Ped

Maestoso

Et u-nam, san-ctam, Ca-thó-li-cam et A-po-stó-li-cam Ec-

Maestoso

clé-si-am. Con-fí-te-or u-num ba-ptí-sma in re-

Broader (not to be hurried)

Broader (not to be hurried)

mf. *Poco più vivo*

mis-si-ó-nem pec-ca-tó-rum.

mf. *Poco più vivo*

Man Sw Gt Ped

Grandioso

f Et ex - spé - cto re - sur - re - cti - ó - nem

Grandioso

f mor - tu - ó - rum. Et vi - tam ven - tú - ri sae - cu - li.

Allargando *rall.*

Allargando *rall.*

Largo

f A - men, A - men.

Largo

f Ped.

Responses after the "Credo"

Celebrant: Dominus vobiscum

Choir (unaccompanied)

Et cum Spíritu tuo (recto tono)

Celebrant: Oremus, etc.

Choir proceeds with the proper Offertory of the day, after which, (if time permits) a fitting and appropriate Offertory Motet may be sung

Sanctus

Nicola A. Montani

Slowly
pp
 I
 II
 III
 Sán - ctus, Sán - ctus,

pp Sw.

Ped.

p *mf* *p* *p*
 Sán - ctus

f *p*

Man.

accel
 Dó - mi - nus Dé - us Sá - ba - oth.

accel
Sw.

Gt.

Ple - ni sunt coe - li et ter - ra gló-ri - a

tu - - a. Ho - sán - na in ex -

TUTTI
Faster
ff

Gt. ff
Faster
Ped.

cél - sis, Ho - sán - na in ex - cél - sis, Ho - sán - na in ex -

allarg.
ff

ff Gt. allarg.

285

Andante

Fine

Duet

Benedictus ★

cél - sis. (*) Be - ne - dí - ctus qui

Fine *pp* (Sal. & Aeoline)

vé - nit, qui ve - nit in nó - mi - ne Dó - mi -

(Softest Stops)

Sw. Ch.

ne, qui ve - nit in nó - mi - ne Do' - mi - ni.

Ped.

Repeat from § (Hosanna) to Fine ♮

(*) The "Benedictus" is sung after the Elevation.

Agnus Dei

286

Nicola A. Montani

Moderato

① Solo

A - gnus De - i qui tol - lis pec - cá - ta mun - di.

Sw. *pp*
Ch.
Ped.

This system contains the first vocal line and the first two staves of piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a common time signature. It begins with a whole note rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand staff features chords and moving lines, while the left-hand staff has a simple bass line. Pedal points are indicated in the left-hand staff.

Tutti

mi - se - ré - re no - - bis.

Gt.

This system contains the second vocal line and the second two staves of piano accompaniment. The vocal line continues with a series of eighth and quarter notes. The piano accompaniment continues with similar textures, including chords and moving lines in the right hand and a simple bass line in the left hand.

② Solo

A - gnus De - i, qui tol - lis pec - cá - ta mun - di:

Sw.
Man.

This system contains the third vocal line and the third two staves of piano accompaniment. The vocal line begins with a whole note rest, followed by a series of eighth and quarter notes. The piano accompaniment continues with similar textures, including chords and moving lines in the right hand and a simple bass line in the left hand. The system concludes with a double bar line.

Tutti

mi - se - ré - re no - bis.

Ch.

Tempo I

A - gnus De - i qui tol - lis pec - cá - ta mun - di:

Sw. Ch.

Ped

pp

Do - na no - bis pá - - - cem,

pp Sw.

Man.

rall

do - na no - bis pá - - - cem.

p

Ped. *p*

S U P P L E M E N T

TO THE

Saint Gregory Hymnal

and

Catholic Choir-Book

(Complete Edition)

**A Collection of Gregorian and Ambrosian Chants, Liturgical Hymns and
Motets, in Polyphonic and Homophonic style (with
Approved Texts).**

Edited and Arranged by
NICOLA A. MONTANI, KCSS

Included in this Collection are programs and the required music for Pontifical Ceremonies such as the *Consecration*, the *Installation* and the *Visitation of a Bishop*. Supplementary Motets for Offertory and Benediction of the Most Blessed Sacrament.

The Supplement approved by the Music Committee of the Society of St. Gregory of America, Sept. 11, 1941

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Asperges Me

Sung on Sundays during the year (except at Easteride)

Seventh Mode

Gregorian Chant

XIII Century

Acc by Nicola A. Montani

Celebrant (1st time)*
Choir (2nd time)

mf *Tutti*

A - spér - ges me, ^{*}Dó - mi - ne, hys - só - po,

Sw *p* Sw

Man Ped

rall. *a tempo*

et mun - dá - bor la - vá - bis me, et su - per ní -

Ch

Man.

rall. *Fine* *Chanters* *Piú vivo*

vem de - al - bá - bor! Ps 50 Mi - se - ré - re me - 1,

Sw.

Man.

mf *Tutti* *rall.*

De - us, ^{*}Se - cún - dum mág - nam thi - se - ri - có - di - am tú - am.

Gt

Ped.

*The Celebrant is to be *unaccompanied*.

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(Note*) Chanters
a tempo
mf
Gló - ri - a Pa - tri, et Fy - h - o, et Spi - rí - tu - 1

Sw

Man. *rall. p*
Sán - cto

a tempo
Tutti
Sic - ut é - rat in prin - cí - pi - o, et nunc, et sem -

Ch

Ped.

Gt
per, et in sœ - cu - la sœ - cu - ló - rum A - men

Man

Ped. *rall.*

Repeat "Asperges"
from beginning to the Psalm.

*Note: On Passion and Palm Sundays the "Gloria Patri" is omitted. Repetition is made from "Asperges" to Psalm 118.

RESPONSES

Celebrant**1	Osténde nobis, Dómine, misericórdiam	tu - am.
Choir 1	Et salutáre tuum da	no - bis.
Celebrant 2	Dómine exáudi oratiónem	mé - am.
Choir 2	Et clámor meus ad te	vé - ni - at.
Celebrant 3	Dóminus vobíscum.	
Choir 3	Et cum Spí-ri-tu tu-o	

Ped.

Celebrant 4 Prayer ending with "Per Chrístum Dóminum nostrum" Choir 4 A - men.

**The organ should not accompany the Celebrant at any time.
The Introit proper to the Feast is begun as the Priest proceeds toward the foot of the Altar.

Vidi Aquam

From Easter Sunday to Pentecost inclusive

Gregorian Chant
10th Century

Eighth Mode

Celebrant (1st time)*
Choir (2nd time) *rall.* *a tempo* Tutti Acc by N.A. Montani

Vi - di a - quam e - gre - di - én - tem de tem -

Man Ped (ad lib)

- - plo, a lá - te - re dex - tro

Man. Ped.

Gt. Sw

Al - le - lú - ia et o - mnes, ad quos

Ped.

per - vé - nit a - qua i - sta,

Ped

*The Intonation by the Celebrant is to be unaccompanied.

mf Sal - vi fa - cti sunt, et di - cent,

mf Ped

mf Al - le - lú - ia, Al - le - lú - ia

Chanters *rall.* *Finc. Faster* *mf* Ps 117 Con-fi - té -

mf Ped Sw Man

mf mí - ní Dó - mí - no quó - ní - am bó - nus: quó - ní - am in Gt.

mf Ped

mf sæ - cu - lum mí - se - ri - cór - di - a é - jus Gt. Gló - ri -

Chanters *a tempo* *mf* Gt. Gló - ri -

mf Sw. Man.

a Pá - tri et Fí - li - o, et Spi - rí - tu - i San - cto,

Tutti

Gt Sic - ut e - rat in prin - cí - pi - o, et nunc, et sem - per,

Ped

Sw et in sæ - cu - la sæ - cu - - ló - rum A - men

Man Ped

Repeat from "Vidi Aquam" to Psalm, "Confitemini"

(Celebrant not to be accompanied)

Celebrant 1 ♀ Osténde nobis, Dómine, misericórdiam tuam — Al - le - lú - ia

Choir 1 ♂ Et salutáre tuum da nobis — Al - le - lú - ia

Celebrant 2 ♀ Dómine exáudi oratiónem — me - am

Choir 2 ♂ Et clamor meus ad te — vé - ni - at

Celebrant 3 ♀ Dóminus vobíscum —

Choir 3 ♂ Et cum Spíritu túo. —

Celebrant 4 Prayer ending with, Per Christum Dóminum — nos - trum

Choir 4

A - men

The Ambrosian "Gloria"

289

FOURTH MODE

CHOIR I*

Ambrosian Chant

Sw.

Harm by NICOLA A. MONTANI

Celebrant

Gló-ri-a in ex-cél-sis Dé - o. Et in tér-ra pax ho-mí-ni-bus

CHOIR II

Gt.

Ch.

bo-nae-vo-lun-tá-tis. Lau-dá-mus te. Be-ne-dí-ci-mus te.

Ped.

Gt.

Tutti

Sw.

Ad-o-rá-mus te. Glo-ri-fi-cá-mus te. Grá-ti-as á-gi-mus ti-

Man.

Ped.

Man.

bi pró-pter má-gnam gló-ri-am tu-am.

II

Gt.

Dó-mi-ne De-us, Rex coe-lé-stis, De-us Pá-ter o-mní-pot-ens.

This Chant (together with other Ambrosian Chants sung by the Ambrosian School of Sacred Music, Milan) is recorded by the DECCA-ODEON PARLOPHONE Co. Mo-6420, G-20418 Gramophone shop, N.Y.C. * Choir can be divided and may sing in alternate fashion. I-II joining at the Tutti sections. Acc. Copyright, 1940, St. Gregory Guild, Inc. Phila. Pa.

Tutti

I
p
Dó-mi-ne Fi-li u-ni-gé-ni-te, Je-su Chri-ste.

II
Sw.
mf
Dó-mi-ne Dé-us, A-gnus De-i,

p *I*
L H
Fi-li-us Pá-tris. Qui tól-lis pec-cá-ta mún-di:

mf *II*
p
mi-se-ré-re nó-bis. Qui tól-lis pec-cá-ta mún-

mf
Ped.
di sú-s-ci-pe de-pre-ca-ti-ó-nem nó-stram.
Ped.

I

Sw.

Qui se-des ad d'ex-te-ram Pá-tris, mi-se-ré-re no-bis.

II (or Tutti until the end)

Gt.

Quó-ni-am tu so-lus san-ctus. Tu so-lus Dó-mi-nus.

Tutti *pp*

L.H.

Sw.

Tu so-lus Al-tis-si-mus, Je-su Chri-ste.

Broader
Allargando molto

Gt.

Cum Sán-cto Spí-ri-tu, in gló-ri-a Dé-i Pá-tris.

Ped.

a tempo

Allargando

mf

A-men.

Credo No.1

290

Fourth Mode

CELEBRANT

Vatican Graduale

XI Century

Organ Acc by Nicola A. Montani

Cre - do in u - num Dé - um.

Fourth Mode

I

Pá - trem o - mni - pot - én - tem, fa - ctó - rem cœ -

li et ter - rae, vi - si - bí - li - um ó - mni - um,

Ped.

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et in-vi-si-bí-li - um. Et in ú-num Dó-mi-num

Sw

Je-sum Chrí-stum, Fi - li-um De - i u - ni - gé - ni - tum.

Ped

I Et ex Pa-tre na-tum an - te ó-mni - a sáe-cu - la.

Ch Man. Ped

II

mf

De-um de De - o, lú-men de lú - mi - ne,

Gt

p *mf* *p* I *p*

De-um ve - rum de De - o ve - ro. Gé - ni - tum, non fá - ctum,

p *mf* *p* Sw. Man

Ped

p

con-sub-stan-ti - á - lem Pa-tri: per quem, ó-mni - a fa - cta sunt.

p *p*

Ped

II

Qui pró-pter nos hó-mi - nes, et pró-pter no-stram sa - lú - tem

Sw

Ch

Man

Ped.

rall.

de-scén - dit de cóe - lis. Et in - car - ná - tus est de

I *pp*

(delicato) *pp*

Very soft stops 8

rall

Ch. *pp'*

p

Spí - ri - tu Sán - cto ex Ma - rí - a Vír - gi - ne:

pp

Sw

Ch

II

rall *p* *p*

Et hó-mo fá-ctus est. Cru-ci-fí-xus ét - i-am pro nó-bis.

Ch *p*

Man.

p *p* *pp* *rall*

sub Pón - ti - o Pi - lá - to pas - sus, et se - púl - tus est.

p *pp* *rall.*

Ped

Man

I - II

a tempo *mf* *p*

Et re-sur-ré-xit tér-ti - a di - e, se - cún-dum Scri-ptú-ras.

a tempo *mf* *p*

Gt

Sw

Man.

Ped

I-II

Et a-scén-dit in cóe-lum: sé-det ad d'ex-te-ram Pá-tris.

The first system consists of a vocal line (treble clef, key of D major) and a piano accompaniment (grand staff, key of D major). The vocal line begins with a forte *f* dynamic and includes a *p* dynamic marking. The piano accompaniment features a guitar (Gt) and swell (Sw) part in the right hand, and a pedal (Ped) part in the left hand. The lyrics are: "Et a-scén-dit in cóe-lum: sé-det ad d'ex-te-ram Pá-tris."

I

Et í-te-rum ven-tú-rus est cum gló-ri-a,

The second system continues the vocal line and piano accompaniment. The vocal line starts with a *p* dynamic and includes an accent (^) over the final note. The piano accompaniment includes a church organ (Ch) part in the right hand and a swell (Sw) part in the left hand, with a pedal (Ped) part in the left hand. The lyrics are: "Et í-te-rum ven-tú-rus est cum gló-ri-a,"

ju-di-cá-re vi-vos, et mór-tu-os: cú-jus ré-gni non

The third system continues the vocal line and piano accompaniment. The vocal line starts with a *p* dynamic. The piano accompaniment includes a swell (Sw) part in the right hand, a guitar (Gt) part in the left hand, and a swell (Sw) part in the left hand, with a manual (Man.) and pedal (Ped) part in the left hand. The lyrics are: "ju-di-cá-re vi-vos, et mór-tu-os: cú-jus ré-gni non"

II

e - rit fi - nis. Et in Spí-ri-tum Sán-ctum, Dó-mi - num,

pp Sw Ch *delicato* pp

et vi-vi-fi-cán-tem qui ex Pá-tre Fi-li - ó-que pro-cé - dit.

pp

I

Qui cum Pá-tre et Fí - li - o si-múl ad - o - rá - tur,

Ch Sw Man Fed.

et con-glo - ri - fi - cá - tur' qui lo - cú - tus est per Pro-phé - tas.

Man Ped

II

Et ú - nam sán - ctam ca - thó - li - cam et a - po - stó - li -

Gt Gt

Sw *pp*

Man

cam Ec-clé - si - am. Con - fí - te - or u - num ba - ptí - sma

p *p* Sw

Ch

Man Ped

in re-mis-si-ó-nem pec-cá-to-rum. Et ex-spé-cto

II *p*

pp

Sw

pp

Ped Man

re-sur-re-cti-ó-nem mor-tu-ó-rum. Et vi-tam ven-tú-

I-II

Gt.

Man. Ped.

Tutti *f* *rall.*

ri sae-cu-li. A-men.

f

Gt. Sw.

Ped

ADVENT
Rorate Coeli

291

FIRST MODE

Chanters (first time)

Solesmes
Acc. by N. A. M.

Ro - rá - te coé - li dé - su - per, — et nú - bes plú - ant jú - stum.

Chorus repeats "Rorate" etc.

1. Ne i - ra - scá - ris Dó - mi - ne, ne úl - tra me - mí - ne -

ris in - i - qui - tá - tis: ec - ce cí - vi - tas Sán - cti fá - cta est de - sér - ta

mf
Si - on de - sér - ta fá - cta est: Je - rú - sa - lem de - so - lá - ta est:

do - mus san - cti - fi - ca - ti - ó - nis tú - ae, et gló - ri - ae tú - ae,

u - bi lau - da - vé - runt te pá - tres nó - stri.

rall.

Chorus repeats "Rorate" etc.

Chanters

2. Pec - cá - vi - mus, et fa - eti su - mus tam - quam im - mún - dus nos,

et ce - cí - di - mus qua - si fó - li - um u - ni - vér - si:

et i - ni - qui - tá - tes no - strae qua - si ven - tus ab - stu - lé - runt nos: ab -

seon - dí - sti fá - ci - em tu - am a no - bis, — et al - li -

rall.

sí - sti nos in ma - nu in - i - qui - tá - tis no - strae.

Chanters

Chorus repeats "Rorate" etc.

a tempo

3. Vi - de Dó-mi-ne, af - fli - cti - ó-nem po - pu - li tu - i et

mit - te quem mis - sú - rus es: e - mít - te Á-gnum do-mi-na - tó - rem

tér - rae, de pé - tra de - sér - ti ad mon - tem fí - li - ae Si - on:

rall.

ut áu - fe - rat i - pse ju - gum ca - pti - vi - tá - tis no - strae.

Chorus repeats "Rorate" etc.

Chanters

4. Con-so-lá-mi-ni, con-so-lá-mi-ni, pó-pu-le me-us

ci-to vé-ni-et sa-lus tu-a: quá-re moe-ró-re con-sú-me-

ris, qui-a in-no-vá-vit te do-lor? Sal-vá-bo te,

no-li ti-mé-re, — é-go e-nim sum Dó-mi-nus Dé-us

tu-us, Sán-ctus Ís-ra-el, red-ém-ptor tu-us.

pp *Sw* *Ped.* *Ped.* *rall.*

CHRISTMAS
Venite Omnis Creatura

292

Ambrosian Chant XI Century Ms.

Acc. by N. A. M.

Tutti

Chanters

Ve - ní - te o - mnis cre - a - tú - ra * ad - o - ré - mus

Dó - mi - num, qui il - lú - xit nó -

bis: quem praedi - ca - vé - runt prophé - tae a Móy - se us - que ad Jo -

án - nem Ba - ptí - stam. *rall. Fins* Chanters *a tempo* *^* Hó - di - e ap - pá - ru - it Chri - stus,

De - us de De - o, *Ped.* lú - men de lú - mi - ne.

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Chorus repeats "Venite" *8* to *6*

Resonet In Laudibus

Motet for Two-part, three-part or four-part Chorus

S.A.T.B. A Cappella or with Organ Acc.

C. Jaspers

Edited and arranged by N. A. M.

Allegro moderato. With spirit.

SOP. or Ten.

THREE PART

FOUR PART

mf *Alto or Bass*

1. Ré - so - net in laú - di - bus, cum ju - cún - dus pláu - si - bus,
 2. Pú - e - ri con - cí - ni - te, Na - to Re - gi psál - li - te,

Allegro moderato

S. mf *A.* *Org Acc*

1. Ré - so - net in laú - di - bus cum ju - cún - dus pláu - si - bus,
 2. Pú - e - ri con - cí - ni - te, Na - to Re - gi psál - li - te,

Tmf *B.*

Joyously *Piu vivo* *1st S.* *Ap*

Si - on cum fi - dé - li - bus, Si - on cum fi - dé - li - bus. Ap - pá - ru - it, ap -
 Vo - ce pi - a dí - ci - te, vo - ce pi - a dí - ci - te. Ap - pá - ru -

Joyously *Piu vivo* *Ap*

Si - on cum fi - dé - li - bus, Si - on cum fi - dé - li - bus. Ap - pá - ru - it, ap -
 Vo - ce pi - a dí - ci - te, vo - ce pi - a dí - ci - te. Ap - pá - ru -

Vul-tu de-le-ctá-bi-lis In hu-ma-ni-tá-te; Qui in-ae-sti-
 Quæ af-fí-xit sí-de-ra Dumcoe-los ex-tén-dit; In-ge-mit va-
 La-xa, quod pec-éa-vi-mus; Non si-nas pe-rí-re. Post mor-tem nos

Allarg. marcato

má-bi-lis Est et in-ef-fá-bi-lis In di-vi-ni-tá-te.
 gí-ti-bus, Qui to-nat in nú-bi-bus, Dumful-gur de-scén-dit.
 mí-se-ros, Sed te-cum ad sú-pe-ros Jú-be-as ve-ní-re.

Allarg. marcato

Adeste Fideles*

Traditional Melody

For 3-part Chorus S.S.A. or T.T.B. with Org. acc.

Arranged by N. A. M.

Moderato

I
II

1. Ad - é - ste fi - dé - les, lae - ti tri - um -
2. De - um de De - o, lu - men de
3. Can - tet nunc i - o, Cho - rus An - ge -

III

Moderato

Organ *mf*

phán - tes: Ve - ní - te, ve - ní - te in Béth - le - hem.
lú - mi - ne: Ges - tant pu - él - lae ví - sce - ra.
ló - rum: Cán - tet nunc au - la coe - lé - sti - um.

phán - tes: Ve - ní - te, ve - ní - te in Béth - le - hem.
lú - mi - ne: Ges - tant pu - él - lae ví - sce - ra.
ló - rum: Cán - tet nunc au - la coe - lé - sti - um.

* For Unison or four-part arrangement see No. 158

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Na-tum vi - dé - te Ré-gem An - ge - ló - rum, Ve-níte, ad-o-ré-mus, Ve-
 De - um — Ve - rum Gé-ni-tum, non fa - ctum: Ve-níte, ad-o-ré-mus, Ve-
 Gló-ri-a, gló-ri-a in ex-cél-sis De - o: Ve-níte, ad-o-ré-mus, Ve-

pp mf

ní-te ad-o-ré-mus, Ve-ní-te ad-o-ré-mus Dó-mi-num.
 ní-te ad-o-ré-mus, Ve-ní-te ad-o-ré-mus Dó-mi-num.
 ní-te ad-o-ré-mus, Ve-ní-te ad-o-ré-mus Dó-mi-num.

mf f

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Jesu Dulcis Memoria

For 3 part Chorus - S.S.A. or T.T.B.

A CAPPELLA

Joseph A. Murphy

I-II

Andante moderato

Je - su dū - cis me - mó - ri - a, Dans vé - ra
 Nil cá - ni - tur su - á - vi - us, Nil au - dí -

cór - dis gáu - di - a: — Sed sú - per mel et
 tur — ju - cún - di - us, — Nil co - gi - tá - tur

sen - ti -
 Fi - li -
 ó - mni - a, E - jus — dul - cis prae - sen - ti -
 dū - ci - us, Quam Je - su De - i Fí - li -

A - men,
 a. us. A - men, a - men.
 a - men.

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Attende Domine

Chanters 1st time
Choir 2nd time

Accompaniment by N.A.M.

At-tén-de Dó-mi-ne, et mi-se-ré-re, qui-a pec-cá-vi-mus ti-bi.

Man Soft Ped 8' or 16' Choir repeats Attende, etc.

Chanters

1. Ad te Rex sum-me, ó-mni-um Red-ém-ptor, ó-cu-los nó-stros

2. Déx-te-ra Pá-tris, lá-pis an-gu-lá-ris, vi-a sa-lú-tis

3. Ro-gá-mus, De-us, tu-am ma-jes-tá-tem, au-ri-bus sa-cris

4. Ti-bi fa-té-mur, crí-mi-na ad-mís-sa: contrí-to cor-de

5. In-no-cens ca-ptus, nec re-pú-gnans dú-ctus, tés-ti-bus fal-sis,

1. sub-le-vá-mus flen-tes: ex-aú-di Chri-ste, sup-pli-cán-tum pré-ces.

2. já-nu-a cœ-lé-stis, Áb-lu-e no-stri má-cu-las de-lí-cti.

3. gé-mi-tus ex-aú-di, Crí-mi-na no-stra plá-ci-dus in-dúl-ge.

4. pán-di-mus oc-cúl-ta: tú-a Red-ém-ptor, pí-e-tas i-gnó-scat.

5. pro im-piis dam-ná-tus quos red-e-mí-sti, tu con-sér-va, Chri-ste.

FOR LENT OR GENERAL USE

O Bone Jesu

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For three-part chorus of equal voices: S. S. A or T T B

A cappella

G. P. da PALESTRINA

Ed & Arr by NICOLA A. MONTANI

May be transposed
one half tone higher

Moderato (sotto voce)

First system of the musical score. It consists of two staves in G major (one sharp) and 4/8 time. The tempo is Moderato and the dynamics are *pp* (pianissimo). The lyrics are: "O bo - ne Je - su, mi - se - Je - su, mi - se -". There are melisma lines above the notes for "mi - se -".

Second system of the musical score. It continues with two staves. The lyrics are: "ré - re no - bis: qui - a tu cre - ré - re no - bis: qui - a tu cre -". There are melisma lines above the notes for "no - bis:". The dynamics are *p* (piano) and *pp* (pianissimo). A crescendo marking "cresc. poco a poco" is present.

Third system of the musical score. It continues with two staves. The lyrics are: "á - sti nos, tu red - e - mí - sti - nos, á - sti nos, tu red - e - mí - sti nos, á - sti nos, tu red - e - mí - sti nos,". There are melisma lines above the notes for "nos,". The dynamics are *p* (piano) and *pp* (pianissimo). A crescendo marking "cresc. molto" is present.

Fourth system of the musical score. It begins with the tempo marking "Largo". It consists of two staves. The lyrics are: "sán - gui - ne tu - o pre - ti - o - vsis - si - mo. pre - ti - o - vsis - si - me". There are melisma lines above the notes for "pre - ti - o - vsis - si - me". The dynamics are *f* (forte), *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). A marking "(sotto voce sempre)" is present.

★ Small notes to be taken only if the choral resources permit.

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An arrangement for four-part chorus will be found at No. 256

For 3-part Chorus S.S.A. or T. T. B. a cappella A. Lotti, + 1740
Arr. by N. A. M.

A. Lotti, + 1740

Arr. by N. A. M.

Adagio Ve - re lan-guo-res no - stros, ve-re lan-guoes no -

I *pp*

II *pp*

III *pp*

Ve-re lan-guo-res no - stros, ve-re lan-guo-res no -

pp

lan-guoes no -

- stros i - pse, i - pse tu - lit, lan-guo-res, lan-guo-res no -

pp

pp - stros

stros i - pse tu - lit, lan-guo-res no - stros, i - pse tu - lit, et do -

pp

p, *p* *allarg.* *pp accel.*

lo - res no - stros, do - lo - res no - stros, i - pse por - ta - vit,

p *p* *f* *pp*

do - lo - res no - stros, do - lo - res no - stros,

pp *pp* *Allarg.* *pp*

i - pse por - ta - vit, et do - lo - res no - stros,

pp *p*

pp *Allarg. molto* *pp*

i - pse por - ta - vit, i - pse por - ta - vit.

pp

marcato *vit.* 555

Ingrediente Domino*For Unison, two, or four-part Chorus**S.A.T.B.*

Nicola A. Montani

Moderato

1. In - gre - di - én - te Dô - mi - no in san - ctam ci - vi -
 2. Cum - que au - dís - set pó - pu - lus quod Je - sus ve -

ta - tem, He - bræ - ô - rum pú - e - ri, re - sur - re - cti - ó - nem
 ní - ret, Je - ro - só - ly - mam, — ex - - i -

vi - tae pro - nun - ti - án - tes. Cum râm - is pal - má - rum, Ho -
 é - - runt ób - vi - am e - i. Cum râm - is pal - má - rum, Ho -

sán - na cla - má - bant in ex - cél - sis, in ex - cél - sis.

FOR LENT OR GENERAL USE

Jesu, Salvator Mundi

Motet for three-part Chorus

S. S. A. or T. T. B.

a cappella

Menegali-Montani

Slowly ♩ = 46

I II

pp

Je - su, Sal - vá - tor mun - di, tu - is fá - mu - lis

III

pp

*gradually increase volume
crescendo poco a poco*

p

súb - ve - ni, quos pre - ti - ó - so sán - gui - ne,

p

mf

Allargando

f

quos pre - ti - ó - so san - gui - ne red - e - mí - sti.

f

pp

Regina coeli

For Unison 2-part or 4-part Chorus

Melchiorre Mauro-Cottone

Moderato - Con Anima

Edited and arr. by N. A. M.

Chanters (Soprano or Tenor)

First system of the musical score. It features a vocal line for Chanters (Soprano or Tenor) and a piano accompaniment for Organ and Man. The key signature has one flat (B-flat), and the time signature is 3/2. The vocal line begins with a *mf* dynamic and the lyrics "Re - gi - na coe - li, Re - gi - na coe - li". The piano accompaniment also starts with a *mf* dynamic. The organ part is marked with a *mf* dynamic and the word "Man." below it.

Second system of the musical score. The vocal line continues with the lyrics "lae - tá - re." and features a fermata over the final note. The piano accompaniment continues with the organ and man parts.

CHORUS

Piu Vivo $\text{♩} = 112$

Chorus section of the musical score. It includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ. The tempo is marked "Piu Vivo" with a quarter note equal to 112 beats. The key signature has one flat. The vocal parts enter with the lyrics "Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia." and include various musical markings such as accents (^), *rall.* (rallentando), and *ff* (fortissimo). The organ part is marked with *ff* and includes a *rall.* marking. The section concludes with a pedal point (Ped.) and a final chord.

Unison or Semi Chorus S. and A. or T. and B.

Qui - a quem me - ru - i - sti,

(♩ = 76). *Alti*

qui - a quem me - ru - i - sti por - ta - re.

Man.

CHORUS (♩ = 112)
Allegro molto

S. *f* Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia. *rall.*

A. *f*

T. *f*

B. *f*

Ped.

Poco più lento Unison or Semi-Chorus

S. and A. or T. and B.

Re - sur - re - xit,

Re-sur-re-xit, si - cut di - xit, Re-sur - re - xit

Poco più lento

mf legatissimo

Man.

piu piano

si - cut — di - xit, si - cut di - xit.

L. H.

R. H.

p piu piano

Allegro moderato (♩ = 112)

CHORUS

S.

A.

rall.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

T.

B.

Allegro moderato (♩ = 112)

rall.

Ped.

$\text{♩} = 76$ Unison, two-part or semi-chorus ad lib.

Andante Religioso

A Cappella

S. De - - um
A. 0 - ra pro no - bis De - um, o - ra pro
T. pp
B. pp
Acc. ad lib. 0 - ra pro no - bis De - um, o - ra pro

no - bis De - um. Organ ad lib.
no-bis De - - um,

0 - ra, o - ra pro no - bis De um.

CHORUS ($\text{♩} = 112$)

Allegro

rall. assai

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

Allegro ($\text{♩} = 112$)

rall. assai

ff

Juravit Dominus—Tu es Sacerdos in Aeternum

Motet for Ordination—First Mass

or Sacerdotal Jubilee

FOR UNISON CHORUS

Processional

Nicola A. Montani

Andante maestoso

Organ *mf*

Chorus
Più Vivo

Ju - rá - vit Dó - mi - nus, — Ju - rá - vit Dó - mi - nus, — et non poe - ni -

Più Vivo

f

Ped. ad lib. Man.

té - bit e - um, — et non poe - ni - té - bit e - um.

rall.

rall.

Ped. ad lib.

Largo Maestoso

Tu es Sa-cér-dos in æ-tér-num, Tu es Sa-

Poco piu vivo

cer-dos in æ-tér-num, se-cún-dum ór-di-nem Mel-

Poco piu vivo

chí-se-dech, se-cún-dum ór-di-nem Mel-chi-se-

Ped. ad lib.

Tempo I

dech. *f* Tu es Sa - cér - dos in aë - tér - num,

Tempo I

accel.

se - cún - dum ór - di - nem Mel - chi - se - dech.

accel.

Allarg.

se - cún - dum ór - di - nem Mel - chi - se - dech. —

★ Al - le - lú - ia, Al - le - lú - ia. —

Allarg.

★ In Eastertide sing Alleluia in place of "Secundum ordinem"

Tu es Sacerdos*For Unison, Two-part (S. A. or T. B.) or 3-part chorus**Equal Voices (S. S. A. or T. T. B.)**with organ*

Aloys Desmet

Adapted and Edited by N. A. M.

Allegro Moderato

Organ introduction in G major, 4/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of eighth notes. The tempo is marked *Allegro Moderato*. Dynamics include *Gt. ff* (Great Fortissimo) and a *Ped* (Pedal) marking.

Vocal entry for the first three parts. Part I (Soprano) begins with a half note G4, followed by quarter notes A4, B4, and C5. Part II (Alto) and Part III (Tenor) enter with a half note G3, followed by quarter notes F3, E3, and D3. The lyrics "Tu es Sa - cer - dos" are written below the parts.

Organ accompaniment for the first vocal phrase. The right hand plays a melody of eighth and sixteenth notes, and the left hand plays a harmonic accompaniment of eighth notes. Dynamics include *f* (forte).

Vocal accompaniment for the second vocal phrase. The right hand plays a melody of eighth and sixteenth notes, and the left hand plays a harmonic accompaniment of eighth notes. The lyrics "in _ ae - ter - num se - cun - dum or - di -" are written below the parts.

Organ accompaniment for the second vocal phrase. The right hand plays a melody of eighth and sixteenth notes, and the left hand plays a harmonic accompaniment of eighth notes. Dynamics include *f* (forte).

(To be sung only in absence of 3d voice)

nem — Mel - chi - se - dech. *p* Ju - ra-vit Do - mi-nus,

Ch. *p*

p ju - ra-vit Do-mi-nus, *p* ju - ra-vit, ju - ra-vit Do - mi -
Ju-ra-vit Do-mi-nus, ju - - ra - vit

mf Et non poe-ni - te - bit e - um,
nus, Et non poe-ni - te-bit e - um,
Et non poe-ni - te - bit,

mf *Sw.* *mf*

cresc. et non

et non poe-ni - te - bit e um, et non poe - ni -

cresc. et non poe-ni - te - bit e - um, et non poe - ni -

poe-ni - te bit e - um.

te - bit e - um.

te - bit e - um.

f Ped. *Più Vivo*

Tu es Sa - cer - dos in aë -

f in aë -

Più Vivo

ter - num, tu es Sa - cer - dos in — ae - ter -

ter - num, tu es Sa - cer - dos in ae - ter -

Piu moto Tu es Sa - cer - dos, Tu es Sa - cer - dos
num. Tu es Sa - cer - dos, Sa - cer - dos

Piu moto num. Tu es Sa - cer - dos in ae - ter - num, Sa - cer - dos

in ae - ter - num, *Lento* *rit.*
in ae - ter - num, in ae - ter - num.
Al - le - lu - ia.

in ae - ter - num, *Lento* *rit.*
Al - le - lu - ia.

* "Alleluia" to be sung at Eastertide in place of "in aeternum"

PONTIFICAL CEREMONIES

MUSICAL PROGRAM FOR THE CONSECRATION OF A BISHOP

When the Consecration takes place at a Pontifical Mass, all is sung as at such a Mass. The following (Nos 4, 5, 6, 8, 9, 10, 11) are to be sung, whether or not the Mass be Pontifical. The Consecration proper takes place during the Mass, just before the last verse of the Tract or Sequence, or before the **Alleluia** after the Graduale.

PROGRAM FOR THE CHOIR

Organ Prelude (Ad libitum)

1. **Processional**—**Ecce Sacerdos**, (246) or **Sacerdos et Pontifex**, No 244. During the Vesting appropriate motets may be sung.
2. After the Presentation, Oath and Interrogation the Consecrator and the Bishop elect begin the prayers at the foot of the Altar, the
3. Choir proceeding with the Introit of the Mass, the **Kyrie Gloria**, and **Graduale** up to the first **Alleluia** (in Eastertide, up to the third **Alleluia**) exclusive. When there is a Tract, or a Sequence, it is sung up to its last verse exclusive. Here the Consecration takes place. When the Bishop-elect prostrates himself, the Chanters sing the Litany of the Saints (No 224) alternately with the Choir up to the "**Ut omnibus fidelibus**" after which the Consecrator inserts three petitions, the choir responding with "**te rogamus audi nos**" to each. The Chanters then resume the Litany and continue to the end (alternating with the Choir).
4. A Preface is sung. The Choir sings the responses in ferial tone (259-8).
5. The Consecrator intones the "**Veni Creator**" (No 199) in the midst of the Preface. The Choir continues the "**Veni Creator**" until the end. The Preface is completed.
6. The Antiphon "**Unguentum in capite**" (No 305-a) is intoned by the Consecrator. The Choir continues and adds the Psalm "**Ecce quam Bonum**" (No 305-b). The Antiphon "**Unguentum**" is repeated. Mass is resumed. (After the Consecrator has washed his hands at the faldstool.)
7. The choir sings the **Alleluia** (or the last verse of the Tract or Sequence of the Proper of the Mass) and the remainder of the Ordinary of the Mass. After the **Deo Gratias** following the **Ite missa est** or **Benedicamus Domino**, the responses to the Pontifical Blessing are sung (259-11). The concluding ceremonies consist of the investing with the mitre and the gloves and the enthronization of the newly-consecrated Bishop. Then the Consecrator
8. intones, and the choir continues the "**Te Deum**" (No 264), after which the Consecrator intones "**Firmetur**" (No 305-c), which is completed by the choir. The Antiphon is repeated in its entirety.
9. The Versicles and prayer by the Consecrator with responses by the choir follow. **V. Domine exaudi**, etc. **R. Et clamor meus ad te veniat. V. Dominus vobiscum. R.** etc.
10. Blessing by the newly-consecrated Bishop (No 259-11).
11. "**Ad multos annos**" sung three times by the Bishop. (No response.)
12. Recessional and Organ Postlude follow. **Christus Vincit** (No 310), "**Faith of our Fathers**" (No 121), **Holy God** (No 39), or any other hymn of a jubilant character may be sung.

Bibliography. "*Pontificale Romanum*"; *Manual of Episcopal Ceremonies* — Stehle, *Handy Manual of Pontifical Ceremonies*, B. F. Merham, O.S.B. (B. Herder). Martinucci.

Unguentum In Capite

1st time intoned by the Consecrator (unaccompanied.)

Gregorian

2nd time (after the Ps. "Ecce") sung by Chorus accompanied.

Acc. by N. A. M.

Choir

Unguentum in cá - pi te, * quod de-scén - dit in bár - bam,

bár - bam Á - a - ron, quod de-scén - dit in ó - ram ves-ti -

mén - ti e - jus:— man-dá-vit Dó - mi-nus be-ne-

di - cti - ó - nem in ——— sae - cu - lum.

Ped.

Proceed to Psalm "Ecce quam bonum"

Ecce Quam Bonum

305 b

Psalm 132

FOURTH PSALM TONE

A

1. Ec-ce quam bó-num et quam ju-rún - dum to B

2. Sicut unguén - tum in cá - pi - te (2 B)

3. Quod descéndit in oram vesti - mén - ti e - jus (3 B)

4. Quónam illic mandávit
Dóminus bene - dí - cti o - nem (4 B)

5. Glória Pá - - tri, et Fí - li o, (5 B)

6. Sicut érat in princípío, et nunc, et sém - per, (6 B)

B

1. habitáre fra - tres in u - num. to (2 A)

2. quód descéndit in bárbam, bár - bam Á - a - ron. (3 A)

3. Sicut ros hérmon, qui
descéndit in mon - tem Si - on: (4 A)

4. Et vitam ús - que in sâe - cu - lum: (5 A)

5. Et Spi - rí - tu - i San - cto. (6 A)

6. Et in sâecula sâe - cu - ló - rum. A - men.

Repeat Antiphon "Unquentum"

★ To be sung only for the dactylic form as indicated.

FOR THE CONSECRATION OF A BISHOP
Firmetur Manus Tua

1st time Consecrator sings (unaccompanied)

Acc. by N. A. M.

Chorus

Fir-mé - tur ma-nus tu - a, * et ex-al-té-tur d'ex-te - ra

tú - a: jus - tí - ti - a et ju-dí-ci - um

rit. Fine. Più Vivo

præ-pa-rá - ti-o se-dis tu - a. Gló-ri-a Pa-tri, et Fí-li-o,

Man. Ped.

et Spi-rí-tu-i Sán-cto, Si-cut é-rat in prin-cí-pi-o,

et nunc, et sem-per, et in sœ-cu-la sœ-cu-ló-rum, A-men.

Repeat "Firmetur" to *Fine*

PONTIFICAL CEREMONIES

MUSICAL PROGRAM FOR THE INSTALLATION OF A BISHOP

- 1 Organ Prelude (Ad libitum)
2. Processional "**Ecce Sacerdos**" (246) or "**Sacerdos et Pontifex**" (244)
- 3 Here the Bulls are usually read
4. The "**Te Deum**" follows (No 264)
5. The administrator sings the versicles "**Protector noster**," etc (No 244) The Choir responds "**Et respice**," etc **Amen** at the end of the prayer The Bishop is enthroned
6. Here the clergy make their obedience The Organ plays or motets are sung
7. The Antiphon, versicle and response of the titular of the Church are sung by the Choir, to which the prayer (Oration) is added by the newly installed Bishop (Antiphon, etc, from Lauds if in the morning, otherwise from 1st Vespers) (See **Ordo** and consult with the pastor and Master of Ceremonies) Chant is given in "**Antiphonale Romanum**" or the "**Liber Usualis**."
- 8 Pontifical Blessing No 259-11
8. Solemn Mass usually follows See **Liber Usualis** or the **Graduale** for the Proper of the day
9. **Recessional**—"Christus Vincit" (No 310) or similar appropriate Motet may be sung at the close of the Ceremony
10. Organ Postlude (ad libitum)

Note For the Dedication of a Church, Cornerstone laying, or the Consecration of a Church, see booklets containing all the required Chants, published by Desclee et Cie, Tournai, Belgium Catholic Ed Press, Washington, D C, Agents

PONTIFICAL CEREMONIES

PROGRAM FOR THE CHOIR AT THE VISITATION OF A BISHOP

(Where the complete Ceremony is carried out)

The Bishop is received at the door of the Church with the same ceremonies as those prescribed for his Installation, with the singing

- of the Responsory "**Ecce Sacerdos**" (246) or **Sacerdos et Pontifex** (244) (The **Te Deum** is not sung)

- The Versicles and responses "**Protector noster**," etc (244) are sung

(NB) The Antiphon, versicle, etc of the titular of the Church is not prescribed, thus the Pontifical blessing "**Sit nomen Domini**," etc (259-11) will follow the Oration after the versicles

- Mass may be celebrated

After the Sermon, another blessing is given

- Responses to the Blessing (Pronounced by the Bishop on this Occasion)

BISHOP *Præcibus et méritis beátæ Mariæ semper Virginis, beati Michaelis Archangeli, beati Joánnis Baptistæ, Sáncutorum Apostolorum Pétri et Pauli et omnium Sanctorum, misereatur vestrí omnipotens Dêus, et dimissis peccatis vestris, perducat vos ad vitam æternam*

CHOIR—R. Amen.

V Indulgéntiam, absolutiónem et remissiónem peccatorum vestrorum tribuat vóbis omnipotens et mísericors Dominus

R. Amen.

The Bishop continues

Et benedictio Dei omnipotentis Patris † et Filii † et Spiritus † Sancti descendat súper vos et máneat semper

R. Amen.

- 5. ABSOLUTION FOR THE DEAD (After the Mass)

The "**De Profundis**" is recited by the Bishop and clergy with the "**Kyrie eleison, Christe eleison**," etc as given for the Absolution (See page 457)

(If there is no Cemetery attached to the Church the following ceremonies are carried out in the Church)

- 6. During the Procession to the Cemetery (or to the Catafalque) the Ant "**Qui Lazarum**" (No 308) is sung or recited On arrival at the cemetery (or at the Catafalque in the center of the Church) the "**Libera me Domine**" is sung All the responses are sung as indicated after the "**Libera**" Page 457 (plural form) After the Bishop has sprinkled (and incensed), the choir chants "**Kyrie eleison**," etc, to which the Bishop adds the versicles and prayers, and **Requiem æternam**, etc The Chanters sing **Requiescant in pace. R Amen.**

See Note below

The visitation of the Church follows Then, Confirmation, if it is to be given Benediction of the Most Blessed Sacrament concludes the Function (See program for Confirmation No 247)

Note Custom in various countries differs with regard to the time for Visitation and the Order These are subject to modification according to the convenience of the Ordinary. The Choirmaster will do well to consult with the pastor before preparing the musical program and obtain necessary information regarding deviations from the usual procedure

NOTE For the Visitation add after the response
"Sed Libera nos a malo" (p 457) the following
V. In memória ætérna erunt justí
R. Ab auditióne mala non timébunt.

RESPONSORY — OFFICE FOR THE DEAD

Qui Lazarum

For Unison or two-part Chorus (S. A. or T. B.)
or four-part Cho. *ad libitum*.

308

(or recited)

Also sung during the procession to the cemetery or to the Catafalque at the Visitation of the Bishop.

Nicola A. Montani

Andante (not too slow)

S A
T B
Man. Tenor Ten.
Bass Tacet

ti-dum: *Piu Vivo* *pp Calmo*
fœ - ti - dum: Tu e-is, Dó-mi-ne do-na ré-qui-em et lo-cum
Ped. *pp* Bass

rall. *Fine. a tempo*
in - dul - gén - ti - æ. Qui ven-tú-rus es ju-di-cá-re
Tutti

Calando allarg.
vi - vos et mór-tu-os, et sœ - cu - lum per i - gnem.

Repeat from sign ⊕ "Tu eis;" to *Fine* ∩

Veni Creator Spiritus

*For three-part Chorus equal voices, Unison, two-part or four-part Chorus
A Capella or with Organ*

D. Thermignon

Edited & Arr. by N. A. M.

S I or T I

S II or T II

1. Ve - ni Cre - á - tor Spí - ri - tus, Men - tes tu - ó - rum
2. Qui dí - ce - ris Pa - rá - cli - tus, Al - tís - si - mi dó -

A or B

Organ Unison or four-part Chorus

1. Ve - ni Cre - á - tor Spí - ri - tus, Men - tes tu - ó - rum
2. Qui dí - ce - ris Pa - rá - cli - tus, Al - tís - si - mi dó -

vi - si - ta: Im - ple su - pér - na grá - ti - a, Quæ tu cre -
num De - i, Fons vi - vus, i - gnis, ca - ri - tas, Et spi - ri -

vi - si - ta: Im - ple su - pér - na grá - ti - a, Quæ tu cre -
num De - i, Fons vi - vus, i - gnis, ca - ri - tas, Et spi - ri -

á - sti, pé - cto - ra. A - men, A - men.
 tá - lis ún - cti - o.

á - sti, pé - cto - ra. A - men, A - men.
 tá - lis ún - cti - o.

3.

Tu septifórmis múnere,
 Dígitus Patérnae dexteræ,
 Tu rite promíssum Patris,
 Sermóne ditans guttura.

4.

Accénde lumen sénsibus
 Infúnde amórem córdibus,
 Infirma nostri córporis
 Virtúte firmans pérpeti.

5.

Hostem repéllas lóngius,
 Pacémque dones prótinus:
 Ductóre sic te prævio
 Vitémus omne nóxium.

6.

Per te sciámus da Patrem,
 Noscámus atque Fílium,
 Teque útriúsque Spíritum
 Credámus omni témpore.

7.

Deo Patri sit glória,
 Et Fílio qui a mórtuis
 Surréxit, ac Paráclito,
 In saeculórum saécula. Amen.

7b

Deo Patri sit glória,
 Ejúsque soli Fílio
 Cum Spíritu Paráclito
 Nunc et per omne saeculum.
 Amen.

Christus Vincit! Christus Regnat! Christus Imperat!

Acclamations as sung in Rome on the occasion of the Election and the Coronation of Pope Pius XII, and as rendered on Solemn Functions; at the Reception of Archbishops or Bishops, or any other Festival occasion.

Roman Version*

For Unison, two-part, three-part or four-part

Arranged and adapted by

Chorus with Organ accompaniment

NICOLA A. MONTANI

(Unison or 3 pt Chorus) Chanters sing 8 measures; Chorus repeats.

Maestoso

Chri - stus Vin - cit! Chri - stus Re - gnat!

2 or 4 pt Chorus
SO PR
ALTO
f Gt.
Accompaniment
TEN
BASS
Ped

Chri - stus, Chri - stus Im - pe - rat!

* This version approved and sponsored by the Italian Association of St. Cecilia

Unison

Chant (*free rhythm*)

Chanters (*insert name of Pontiff*)

Pí - o Sum-mo Pon-tí - fi - ci et u - ni - ver-
(Le - ó - ne) Sum-mo "
(Be - ne - dí - cte) Sum-mo "

p Sw.
Man

sá - li Pá - tri, Pax vi - ta, et sa - lus per - pé - tu - a.

Maestoso **TUTTI**

UNISON
OR 3 PART

2 PART OR
4 PART
CHORUS

Acc. Gt.

Chri - stus Vin - cit! Chri - stus Re - gnat!

Chri - stus, Chri - stus Im - pe - rat!

Chanters (*Solo voice*)

Chant (free rhythm)

*(*Name of Cardinal, Archbishop, Bishop or Abbot inserted here*)

* Tho - - - mae Re - ve - ren - dís - si - mo Ar -
 * Jo - án - ni Re - ve - ren - dís - - si -
 * Pa - trí - ci - i "
 * Gu gliél - mo "
 * Moy - - se "

Sw.
p

Man

★ *This can be omitted at will*

ch1-e-pí-sco-po, (et ó-mni clé-ro e-i com-mí-so),*
mo e-pí-sco-po, *
mo Ab-bá - te,

Maestoso
TUTTI
pax vi-ta, et sa-lus per-pé-tu-a. Chri-stus Vin-cit!

Chri-stus Re-gnat! Chri-stus, Chri-stus Im - pe - rat!

Chanters (*Solo voice*)

Chant (*Free rhythm*)

p

Tém-po-ra bo-na vé-ni-ant, Pax Chrí-sti vé-ni-at!—

Sw.

Man. Ped.

rall. *Grandioso* (*Best effect when sung in unison*)

TUTTI *ff*

Re-gnum Chri-sti vé-ni-at! Chrí-stus Vin-cit! Chri-stus

Grandioso *rall.* *Gt* *ff*

Allargando

Re-gnat! Chri-stus, Chri-stus Im-pe-rat.

8va *Allarg.* *loco*

8va basso ad lib.

MOTET FOR FESTIVAL OCCASIONS
Cantate Domino Canticum Novum 311

Psalm 95

For Unison, Two, Three or
 Four part Chorus

Vincent d'Indy
 Arranged and Edited by
 N. A. Montani

Allegro Moderato (with Spirit)

Sop. I
 Sop. II
 Tenor
 Alto *
 or Alto
 in 4part
 Chorus
 Bass

Can - tá - te Dó - mi - no cán - ti - cum no - vum; Can -

Can - tá - te Dó - mi - no, cán - ti - cum no - vum; Can -

Moderato

Acc. *f* Gt.

*Altos sing small notes when rendered by 3-part chorus equal voices

tá - te Dó - mi - no o - mnis ter - ra.

tá - te Dó - mi - no o - mnis ter - ra.

p

Sw.

Man.

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(Chanters) Soprano or Tenor or Semi-Chorus

mf slower *rall.*

Quó-ni-am ma-gnus Dó-mi-nus et lau-dá-bi-lis ni-mis.

Tempo I

Tutti

Can-tá-te Dó-mi-no cán-ti-cum no-vum, Cán-ta-te

Can-tá-te Dó-mi-no cán-ti-cum no-vum, Cán-ta-te

Tempo I

Gt.

Gt.

Dó-mi-no o-mnis ter-ra.

Dó-mi-no o-mnis ter-ra.

Two vocal staves in G major (one sharp) and 4/4 time. The first staff has a treble clef and the second has an alto clef. Both staves contain the lyrics 'Dó-mi-no o-mnis ter-ra.' with musical notation including quarter, eighth, and half notes, and rests.

Sw.

Man.

Piano accompaniment for the first system. The right hand (treble clef) features a melodic line with eighth and quarter notes. The left hand (bass clef) provides a harmonic foundation with chords and moving lines. A 'Sw.' (Swelling) marking is placed above the right hand, and a 'Man.' (Mantling) marking is placed below the left hand.

Chanters (Alto or Bass)

slower

Allargando

Quo-ni-am ter-rí-bi-lis est su-per o-mnes de-

slower

Allargando

ch.

Chanters (Alto or Bass) section. The top staff is for the Chanters, with a treble clef and a 'slower' marking. The bottom staff is for the piano accompaniment, with a bass clef and a 'ch.' (chords) marking. The lyrics 'Quo-ni-am ter-rí-bi-lis est su-per o-mnes de-' are written below the Chanters staff. The section is marked 'Allargando' (rushing) and 'slower'.

os. An-nun-ti - á - te in-ter gen-tes,

An-nun-ti - á - te in-ter

An - nun - ti - á - te in-ter

Upper Melody on the Great
pp (Trumpet or Solo stop 8')

Gt.

Sw. L.H. (soft 8')

pp

Ped. (soft 8')

gló - ri-am e - jus, gló - ri - am e - jus.

gen - tes, gló - ri-am e - jus, gló-ri-am e - jus.

gén - tes, glo - ri - am e - jus.

Sw.

Ped.

Chanters

Soprano or Tenor

Piu Lento

mf *molto rit.*

Tempo I *Tutti*

Dó-mi-nus áu-tem coe-los fecit.

Can-tá-te Dó-mi-no

Tutti

Can-tá-te Dó-mi-no

Tutti

Piu Lento

molto rit.

Tempo I

Man.

Ped.

cán-ti-cum no-vum, Can-tá-te Dó-mi-no, o-mnis ter-ra. A-men.

cán-ti-cum no-vum, Can-tá-te Dó-mi-no, o-mnis ter-ra. A-men.

To the Sisters of Mercy
Academy of "Mater Misericordiae"
Merion, Pa

Ave Maria

For Three-Part Chorus of Equal Voices
S S A (or T T B)

Nicola A. Montani

Andante religioso

Soprano I
or Tenor I

Soprano II
or Tenor II

Alto
or Bass

Organ

pp *sw*

A - ve Ma - ri - a,

A - ve Ma - ri -

A - ve Ma - ri -

Andante religioso

gra - ti - a ple - na, Do - mi - nus te - cum.

a, gra - ti - a ple - na, Do - mi - nus te - cum.

a, gra - ti - a ple - na, Do - mi - nus te - cum.

Ch.

Man.

Be - ne - di - cta tu in mu - li - e - ri -

Be - ne - di - cta tu in

Be - ne - di - cta tu in

Gt Sw

bus et be - ne - di - ctus

mu - li - e - ri - bus et be - ne - di - ctus

mu - li - e - ri - bus et be - ne - di - ctus

allarg. fru - ctus ven - tris tu - i, Je -

allarg. fru - ctus ven - tris tu - i, Je -

allarg. fru - ctus ven - tris tu - i, Je -

Adagio *sotto voce* *pp* Je -

Adagio *sotto voce* *pp* Je -

Adagio *sotto voce* *m* Je -

Adagio *sotto voce* *pp* Je -

Gt Sw

rall *Vibrato*
a tempo

sus. *rall* *f* *a tempo* San - cta Ma - ri - a,

sus *rall* *f* *a tempo* San - cta Ma - ri - a, san - cta Ma - ri -

sus. *rall* *f* *a tempo* San - cta Ma - ri - a, san - cta Ma - ri -

Vibrato

rall *f* *a tempo*

Ped. Ped

p

Ma - ter De - i, o - - ra pro

p a, Ma - ter De - i, o - - ra pro

p a, Ma - ter De - i, o - - ra pro

p

f *p*

no - - bis pec - ca - to - ri - bus,

f *p* no - - bis pec - ca - to - ri - bus,

f *p* no - - bis pec - ca - to - ri - bus,

f *p*

Man.

p cresc poco a poco

nunc et in ho - ra mor - tis

p cresc poco a poco

nunc et in ho - ra mor - tis

p cresc poco a poco

nunc et in ho - ra mor - tis

p

no - stræ A - - - men,

pp *f*

no - stræ *pp* *f* A - - - men,

no - stræ *pp* *f* A - - - men,

p *pp* *f*

rit

A - - - men.

p rit

A - - - men

p rit

A - - - men

rit.

p *p rit.* *pp* **Largo**

Ave Maria

For Two or four-part chorus S.A. or T.B. or S.A.T.B.
A Cappella, or with Organ acc.

L. Bottazzo

Adapted and Arr. by N.A.M.

Andante Moderato

pp *Andante Moderato*

A - ve Ma - ri - a, gra - ti - a ple - na,

pp

mf *Andante Moderato*

Do - mi - nus, Do - mi - nus te - - - cum. Be - ne -

mf

pp *Andante Moderato*

di - cta tu in mu - li - e - ri - bus: et be - ne -

pp Be - ne - di - cta

Allarg. pp

di - ctus fru - ctus ven - tris tu - i, Je - sus.

pp

di - ctus fru - ctus

Prú vivo

San-cta Ma - ri - a, Ma - ter

De - i, O - ra pro no - bis pec-ca -

to - ri - bus, to - ri - bus, nunc, et in ho - ra mor - tis

no - strae, A - men, A - men, A - men.

Ave Maris Stella

For Unison or four-part Chorus

Petrus Damiani, +1072

Arr. by N. A. M.

Andante Moderato

S. *p*
A.
1. A - ve ma - ris stel - la, De - i ma - ter al - ma, At - que
2. Su - mens il - lud A - ve Ga - bri - é - lis o - re; Fun - da
3. Sol - ve vin - cla re - is Pro - fer lu - men cae - cis Ma - la

T. *p*
B.

Refrain *faster*

p
sem - per Vir - go, Fe - lix coe - li por - ta.
nos in pa - ce, Mu - tans He - vae no - men. } Te de - pre - cá - mur
no - stra pel - le, Bo - na cun - cta po - sce.

Tutti rall.
au - di nos; et Fí - li - o com - mén - da nos, O Vir - go Ma - rí - al

4. Monstra té esse matrem;
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus.

Ref. Te deprecámur, etc.

5. Virgo singuláris,
Inter omnes mitis,
Nos culpis solútos,
Mites fac et castos.

Ref. Te deprecámur, etc.

6. Vitam práesta puram,
Iter para tutum,
Ut vidéntes Jesum,
Semper collaetémur.

Ref. Te deprecámur, etc.

7. Sit laus Deo Patri,
Summo Christo decus,
Spirítui Sancto,
Tribus honor unus.

Ref. Te deprecámur, etc.

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Jesu Deus Amor Meus**315***Four-part Male Chorus T.T. B.B.
A Cappella*Traditional Melody
Arr. by N. A. M.*Adagio*

Ten I *mf*

Ten. II

1. Je - su De - us, a - mor me - us, cor - dis ae - stum
 2. Cre - do, Je - su, quod re - vé - las O ae - tér - na
 3. Spe - ro, Je - su quam lar - gí - ris pec - ca - tó - rum

Bass I *mf*

Bass II

p

im - pri - me, U - rat i - guis, u - rat a - mor,
 vé - ri - tas! Ju - va men - tem, con - fi - tén - tem,
 vé - ni - am, spe - ro vi - tae, quam par - tí - ris,

mf *mf* *mf*

cor - di flam - mam súb - ji - ce, cor - di flam - mam sub - ji - cel
 tu - ta est si ad - ju - vas, tu - ta est, si ad - ju - vas!
 sem - pi - tér - nae gló - ri - am, sem - pi - tér - nae gló - ri - am!

4. Amo Jesu, bonitatem
 Tuam super omnia
 Cuncta habent vanitatem,
 ||: Prae te sperno reliqua. :||

5. Jesu, Deus cordis mei,
 Mea vota respice!
 Credo, spero, amo Jesum,
 ||: Amo super omnia. :||

O Deus, Ego Amo Te

For unison, two-part, three-part or four-part Chorus
A Cappella or with Organ accompaniment

XVIII Cent Melody

Andante Religioso

Revised and arranged by
NICOLA A MONTANI

For 3 part Chorus

Equal 1. O De - us, e - go a - mo te, _____
Voices 2. Ex cru - cis li - gno ger - mi - nat, _____

Andante Religioso 1. O De - us, e - go a - mo te
For unison 2pt or 2. Ex cru - cis li - gno ger - mi - nat,
4 pt mixed voices

Organ 1. O De - us, e - go a - mo te, _____
Acc. 2. Ex cru - cis li - gno ger - mi - nat, _____

a - mo te,
ger - mi - nat,

Nec a - mo te ut sal - ves me,
Qui pec - tus a - mor oc - cu - pat,

Nec a - mo te ut sal - ves me,
Qui pec - tus a - mor oc - cu - pat,

Nec quod qui te non di - li - gunt,
Ex pan - sis un - de bra - chi - is,

Nec quod qui te non di - li - gunt,
Ex pan - sis un - de bra - chi - is,

per - e - unt.
ar - ri - pes.
Æ - ter - no i - gne per - e - unt.
Ad te a - man - dum ar - ri - pes.

per - e - unt.
ar - ri - pes.
Æ - ter - no i - gne per - e - unt.
Ad te a - man - dum ar - ri - pes.

Ecce Panis Angelorum

(BONE PASTOR)

For four-part chorus a cappella (or with Organ Accompaniment)

Can also be rendered in Unison or two parts
with Organ Acc

G B POLLERI

Arr for 4 part chorus by
NICOLA A MONTANI

Andante Religioso

Ec-ce pa-nis An-ge-lo-rum, Ec-ce pa-nis

An-ge-lo-rum, Fa-ctus ci-bus vi-a-to-rum,

fa-ctus ci-bus vi-a-to-rum; Ve-re pa-nis

fi-li-o-rum, Non-mit-ten-dus ca-ni-bus.

(BONE PASTOR)

a tempo
mf

Bo-ne pa-stor, pa-nis ve-re, Bo-ne pa-stor,

crescendo poco a poco

pa-nis ve-re, Je-su, no-stri mi-se-ré-re:

poco accel. *allarg.*
Tu nos pa-sce, nos tu-e-re *sotto voce*

Tu nos pa-sce, nos tu-é-re; Tu nos bo-na fac vi-

pp, *rit.*

dé-re, In-ter-ra vi-vén-ti-um. A-men.

Panis Angelicus

For three-part Chorus equal voices

(S.S.A or T.T.B.)

A Cappella

(C. Casciolini?)

Jacopo Tomadini, 1820-1883

Arranged by N. A. Montani

Lento

I *p*

II

1. Pa - nis an - gé - li - cus fit pa - nis
2. Te tri - na Dé - i - tas u - ná - que

III *p*

pp *mf*

hó - mi-num, fit pa - nis hó - mi - num; Dat pa - nis
pó - sci-mus, u - ná - que pó - sci - mus, Sic nos tu

pp *mf*

pp *pp* *mf*

cóe - li - cus fi - gú - ris tér - mi - num, fi - gú - ris
ví - si - ta, si - cut te có - li - mus, si - cut te

pp *pp*

tér-mi-num: O res mi - rá - bi - lis! O res mi -
 có - li - mus: Per tu - as sé - mi - tas, per tu - as

rá - bi - lis! man - dú - cat Dó - mi - num, man - dú - cat
 sé - mi - tas duc nos quo tén - di - mus, duc nos quo

Dó-mi-num pau - per, ser - vus, pau - per, ser - vus, et
 tén-di-mus, Ad — lu - cem, ad lu - cem quam — in -

hú - mi - lis, et hú - mi - lis, et hú - mi - lis. A - men.
 há - bi - tas, in - há - bi - tas, quam in - - há - bi - tas.

Panem Vivum

For Unison, two, three, or four-part Chorus
with Organ accompaniment

Slowly (2 in measure)

Nicola A. Montani (Arr.)

Unison or 2-part Chorus

A *p*

1. Pa - nem vi - vum qui de - coe -
2. Chri - stum Re - gem qui - nos su -

3 or 4pt Chorus

B* *p* Sw

Ten. Bass

1. lo de - scen - dit Chri - stum Do - mi - num,
2. o re - dé - mit San - cta Sán - gui - ne,

pp *mf* *rall.*

1 ve - ni - te, ve - ni - te, ad - o - ré - mus.
2. ve - ni - te, ve - ni - te, ad - o - ré - mus.

pp *rall.*

Ten. Sw

Bass

O Sacrum Convivium

320

For two-part S.A. or four-part Chorus S.A.T.B.
A Cappella or with Organ Acc.

D. L. Perosi

Andante

p

O sá - crum con - ví - vi - um in — quo Chrí - stus

pp

sú - mi - tur re - có - li - tur me - mó - ri - a pas - si -

p

ó - nis e - jus, mens im - plé - tur grá - ti - a

p

et fu - tú - rae gló - ri - ae no - bis pi - gnus da - tur

pp Calmo FINE

Eastertide and Corpus Christi only (T.P.)

For the Year

da - tur. * Al - le - lu - ia, Al - le - lu - ia. tur.

* Alleluia omitted during Lent.

Tantum Ergo-A

For Three-part Chorus Equal Voices

SS A. or T.T. B

D.L. Perosi

Arr. by N. A. Montani

*Sostenuto**A Cappella*

Sop I or Ten I

Sop. II or Ten. II

1. Tân - tum er - go Sa - cra - mén - tum Ve - ne -
 2. Gè - ni - tò - ri, Ge - ni - tò - que Laus et

Alto or Bass

re - mur cér - nu - i: Et an - tí - quum do - cu - mén - tum
 ju - bi - lá - ti - o: Sá - lus, hó - nor, vír - tus quó - que

*allargando assai**pp a tempo*

No - vo ce - dat rí - tu - i: Præ - stet fi - des sup - ple -
 Sit et be - ne - dí - cti - o: Pro - ce - dén - ti ab u -

*rit.**Largo*

mén - tum Sén - su - um de - fé - ctu - .i. A - men.
 tró - que Com - par sit lau - dá - ti - o.

Tantum Ergo-B

322

For Unison, Two or Four part Chorus
A Cappella or with Organ

Sostenuto

D. L. Perosi

1. Tan - tum er - go Sa - cra - mén - tum Ve - ne - ré - mur
2. Ge - ni - tò - ri, Ge - ni - tò - que, Laus, et ju - bi -

cér - nu - i: Et an - tí - quum do - cu - mén - tum No - vo
lá - ti - o: Sá - lus, hó - nor, vír - tus quó - que Sit et

Allarg. molto *pp* *a tempo* *pp*
ce - dat rí - tu - i. Prae - stet fi - des sup - ple -
be - ne - dí - cti - o. Pro - ce - dén - ti ab u -

Largo
mén - tum Sén - su - um de - fé - ctu - i. A - men.
tró - que Com - par sit lau - dá - ti - o.

323

To the Rev Dom Adrian Eudine, O.S.B.
Tantum Ergo (CHORALE)

3rd Mode

For Unison Chorus - 2, 3 or four-part chorus

NICOLA A MONTANI

Moderato

1. Tan - tum er - go Sa - cra - mén - tum Ve - ne - ré - mur
 2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

cer - nu - la - ti - o: Et an - ti - quum do - cu - mén - tum
 Sa - lus, ho - nor, vir - tus quo - que

No - vo ce - dat ri - tu - i: Prae - stet fi - des
 Sit et be - ne - dí - cti - o: Pro - ce - den - ti

Sup - ple - mén - tum Sen - su - um de - fé - ctu - i.
 ab u - tró - que Com - par - sit lau - dá - ti - o.

Organ Interlude ad libitum

A - men.

Tantum Ergo

For Unison, Two or Four-part Chorus

324

E. M. Sullivan

Andante religioso

p

1. Tan - tum er - go Sa - cra - men - tum, Ve - ne - re - mur
2. Ge - ni - to - ri, Ge - ni - to - que, Laus et ju - bi -

A

cer - nu - i: Et an - ti - quum do - cu - men - tum
la - ti - o: Sa - lus, ho - nor, vir - tus quo - que

mf *pp* *cresc. molto*

No - vo ce - dat rí - tu - i: Prae - stet fi - des
Sit et be - ne - dí - cti - o: Pro - ce - dén - ti

pp *rall.*

sup - ple - mén - tum Sen - su - um de - fé - ctu - i.
ab u - tró - que Com - par sit lau - dá - ti - o.

A *men,* *pp* *A* *men.*

A *men,* *A* *men.*

★ Cut may be made ad libitum from ♪ to ♪
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Tantum Ergo

(Spanish)

325

Fifth Mode

Version given by Dom. G. Suñol

Acc by N A M

p

1. Tan - tum er - go Sa - cra - mén - tum
2. Ge - ni - tó - ri, Ge - ni - tó - que

mf Sw. *pp*

Man Ped.

pp *mf* *p*

Ve - ne - ré - mur cer - nu - i : Et an - tí - quum do - cu - mén - tum
Laus et ju - bi - lá - ti - o , Sá - lus, hó - nor, vir - tus quó - que

Gt

Man Ped. Man. Ped.

p *p*

Nó - vo cé - dat rí - tu - i : Prae - stet fi - des sup - ple -
Sit et be - ne - dí - cti - o : Pro - ce - dén - ti ab u -

Sw

Man.

mén-tum — Sén-su-um de - fé - ctu - 1.
tró-que — Com-par sit lau-dá - ti - o. A - men.

Ped Man Ped Man. Ped

Responses

	During the year	Eastertide
CEL 1.	Pánem de coëlo praestitisti e - is.	e - is. Al - le - lú - ia.
CHOIR 1.	Ómne delectaméntum in se ha-bén - tem.	bén-tem. Al - le - lú - ia.

CEL 2. "Oremus" etc. ending with
"Per Christum Dóminum no - strum"

CHOIR 2. A - men.

Tantum Ergo

For Four part Chorus equal Voices

T.T.B.B.

Albert J. Dooner

Moderato

1. Tan - tum er - go Sa - cra - men - tum, Ve - ne -
2. Ge - ni - to - ri, Ge - ni - to - que Laus et —

re - mur cer - nu - i: Et an - ti - quum
ju - bi - la - ti - o: Sa - lus, ho - nor,

do - cu - men - tum No - vo ce - dat ri - tu - i:
vir - tus — quo - que Sit et be - ne - di - cti - o:

Prae - stet fi - des sup - ple - men - tum Sen - su - um de -
Pro - ce - den - ti ab u - tro - que Com - par sit lau -

fe - ctu - i. A - - - men. —
da - ti - o.

Adoremus and Laudate Dominum

(No. 11) Harmonized by N. A. Montani

Sixth Tone Chanters (first time) (Solesmes) Gregorian

Ad-o - ré-mus in ae-tér-num Sanctíssimum Sacra-mén-tum. *rall.*

Tutti

1. Lau-dá - te Dóminum ó-mnes gen - tes;
 2. Quóniam confirmáta est super nos miseri - - cór-di-a e - jus;
 3. Glória Pa-tri et Fí-li-o;
 4. Sicut erat in princípío et nunc et sem - per:

1. Laudáte eum ó-mnes pó-pu - li.
 2. Et véritas Dómini manet in ae - tér - num.
 3. Et Spirí - tu - i San - cto.
 4. Et in saécula saecu - ló-rum. A - men.

All Repeat "Adoremus"

My Song of Today

(O How I love Thee, Jesus)

Words by
SAINT THERESE
of the Child Jesus
The Little Flower of Jesus ★
Andante

Music by
NICOLA A. MONTANI

Oh how I love Thee Je - sus! my soul as - pires to Thee,
But if I dare take thought — of what the mor - row brings
O sweetest star of Hea - ven, O Vir - gin spot - less blest

— And yet for one day on - ly my sim - ple pray'r I
— It fills my fic - kle heart — with drear - y dull dis -
— Shin - ing with Je - sus' light — guid - ing to Him our

pray, Come reign with - in my heart, Smile ten - der - ly, on me
may, — I crave in - deed my God, The cross and sufferings to - day
way, — Mo - ther be - neath thy veil, Let my tired spir - it rest

— to - day, dear Lord, to - day — to - day, dear Lord, to - day —
— to - day, dear Lord, to - day — but on - ly for to - day —
— for this, dear Lord, for this — brief pass - ing day —

St. Therese 8

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★ The complete Novena to the Little Flower of Jesus, with Hymns, Litany and Prayers, is published in separate form by the St. Gregory Guild Inc., Phila. Pa.

EASTER
Christ The Lord Hath Risen
Processional

329

Tr. from the German
XII Cent.

XII Century Melody
Harmonized & Arr. by N. A. Montani

Maestoso

1. Christ the Lord hath ri - sen From His three-day pri - son;
2. Christ to rend a - sun - der Chains that kept us un - der;
3. Christ, our Vic - tor - gi - ant Quells the foe de - fi - ant:

Meet it is to make mer-rie, Je-sus will our so-lace be.
Sat-an's yoke was slain of yore Now He lives to die no more.
Let the ransom'd peo-ple sing Glo-ry to the Eas-ter King.

A little faster

Al - le - lu - ia, Al - le - lu - ia,

no rit.

Al - le - lu - ia, Al - le - lu - ia.

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O Sacrament Most Holy*Invocation*

Ch. Gounod

Adapted and Arr. by N. A. M.

With devotion

pp

O Sa - cra - ment most ho - ly, O Sa - cra - ment di -

pp

vine, All praise and all thanks - giv - ing, be

ey - 'ry mo - ment Thine, be ev - 'ry mo - ment Thine.

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331

Heart Of Jesus

Nicola A. Montani

Slowly

Heart of Je - sus I a - dore Thee: Heart of Ma - ry, I im - plore

thee: Heart of Jo - seph, pure and just, In these hearts I put my trust.

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My God, My Father, While I Stray 332

(Thy will be done)

Traditional

Slowly and with devotion

A. H. Troyte

N. A. Montani

1. My God, my Fa - ther, while I stray Far from my
 2. Though dark my path and sad my lot, Let me be
 3. What though in lone - ly grief I sigh For friends be -
 4. Re - new my will from day to day, Blend it with

home in life's rough way O teach me from my
 still and mur - mur not Or breathe a pray'r di -
 loved no long - er nigh, Sub - mis - sive still would
 Thine, and take a - way All that now makes it

Allarg. *pp* *rall*
 heart to say: "Thy Will be done," "Thy Will be done!"
 vine ly taught, "Thy Will be done," "Thy Will be done!"
 I re - ply: "Thy Will be done," "Thy Will be done!"
 hard to say, "Thy Will be done," "Thy Will be done!"

333 Hymn to the Infant Jesus of Prague

for Unison, Two or Four-part Chorus

Text by a
Carmelite Nun★

Music by
Philip A. Bansbach

Andante (Unison or Two-part)

mf

1. O sweet In - fant Je - sus, we hail Thee Our
2. Thy Right Hand is raised high to bless us, The
3. O sweet - est Child Je - sus we love Thee, Our

Andante (Four-part Cho.)

Organ Acc. *mf*

Sav - iour, our God and our King! The Word in our flesh dwell - ing
world in Thy Left Hand doth lie; Then how can we fail, Lord to
lives mir - ror Thine ev - 'ry day In mer - cy and jus - tice to

with us Our hearts all a - dore as we sing. Though Thou
ha - sten To Thee when - e'er sor - row is nigh? Dear
oth - ers, For then Thou wilt heed when we pray. Lit - tle

art the great God of — Heav - en, We ex - iles on earth for a -
 In - fant of Prague, hear our pray'r For - get not Thy pro-mise so
 King, we all trust in Thy good-ness Our needs now we place in Thy

while Re - joice in the sweet con - so - la - tion The
 true That when we but ho - nor and love Thee, Thy
 care. We know Thou wilt hear us and help us, And

light of Thy heav - en - ly smile!
 bless - ings are lav - ished a - new.
 let us Thy great bless - ings share.

334 Hail, Holy Queen Enthroned Above

Traditional

Salve Regina Coelitum

Philip A. Bansbach

Unison, two, or four-part Chorus

Allegretto

1 Hail, ho - ly Queen, en-thron'd a - bove, O Ma - ri - a! Hail,
 2. Our life our sweet-ness here be - low, O Ma - ri - a! Our
 3 To thee we cry, poor sons of Eve, O Ma - ri - a! To

1. Sal - ve Re - gi - na coe - li - tum, O Ma - ri - a! Sors
 2. Ad te cla - man - us éx - su - les, O Ma - ri - a! Te

fount of mer - cy and of love, O Ma - ri - a!
 hope in sor - row and in woe, O Ma - ri - a!
 thee we sigh, we mourn and grieve, O Ma - ri - a!

u - ni - ca ter - ri - ge - num, O Ma - ri - a!
 nos ro - gá - mus súp - pli - ces, O Ma - ri - a!

Refrain

Tri - umph all ye Cher - u - bim; Sing with us, ye

Ju - bi - lá - te Ché - ru - bim, ex - sul - tá - te

Ser - a - phim; Heav'n and earth re - sound the hymn:

Sé - ra 7 phim, Con - so - ná - te pér - pe - tim:

Sal - ve, Sal - ve, Sal - ve Re - gi - nal

Sal - ve, Sal - ve, Sal - ve Re - gi - nal

Hymn To Christ The King

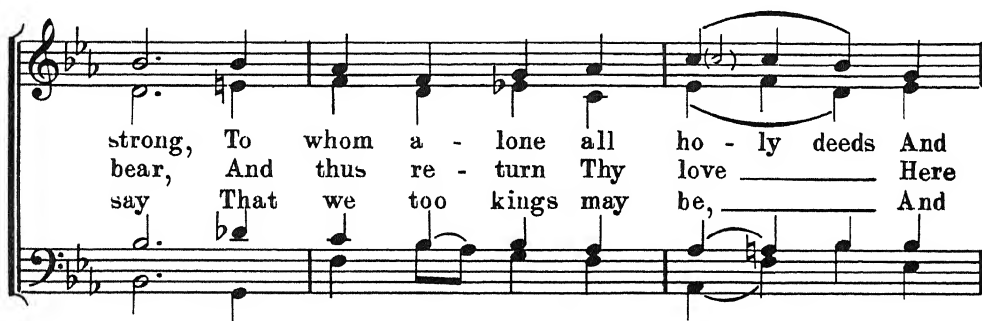
335

Joseph Michaud

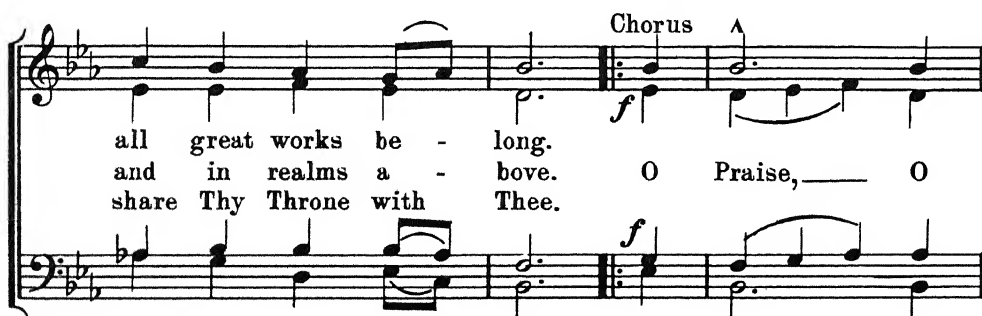
Maestoso



1. Praise we — Christ; the King, The strength of all the
 2. Grant us Thy law to keep, Teach us Thy cross to
 3. From the great judg - ment seat May'st Thou in jus - tice



strong, To whom a - lone all ho - ly deeds And
 bear, And thus re - turn Thy love — Here
 say That we too kings may be, — And



Chorus
 all great works be - long.
 and in realms a - bove. O Praise, — O
 share Thy Throne with Thee.



Praise be to Thee, our Lord and King. King.

To Christ the King GREAT KING OF KINGS

J. G. Hacker, S. J.

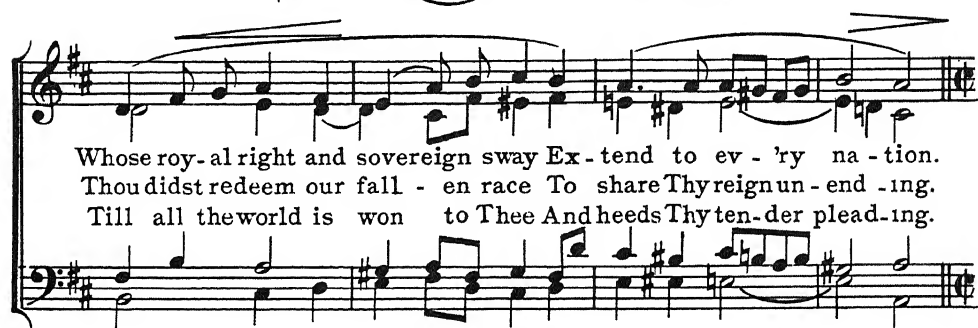
Unison Chorus

J. Kreitmaier, S. J.
(adapted)

Solemnly



1 Great King of Kings and Lord of Lords, Rul-er of all cre-a - tion,
2 Thy claim to Kingship was confirmed When, to our earth de-scend - ing,
3 "Thy Kingdom come!" shall be our prayer, Souls to Thy service lead - ing,



Whose roy-al right and sovereign sway Ex-tend to ev - 'ry na-tion.
Thou didst redeem our fall - en race To share Thy reign un-end - ing.
Till all the world is won to Thee And heeds Thy ten-der plead-ing.

Refrain (Two beats in measure)



Thee, God's A-noint-ed, hail we our King;— Pledging al-le-giance,



tri-bute we bring;— Firm in our faith to— Thee— we cling!

A Priestly Heart, the Sacred Heart

337

For Unison or four-part Chorus

English Version by the Rev. Henry Barth, O.M. Cap B. Mus.

I. Mitterer
Edited by N.A.M.UNISON *Allegro cantabile*

1. A priest-ly Heart the Sa-cred Heart, For sins of men the bur-den bear-ing, Seeks
 2. A priest-ly Heart the Sa-cred Heart, Its heav-y cross a sad life stor-y, It
 3. A priest-ly Heart the Sa-cred Heart, Our souls' sal-va-tion its de-sire — For

Org *mf*
 S.
 T.
 B.

ev - 'ry-where in lov-ing care To bring back home the sheep when err-ing.
 takes the weight of hu-man guilt And gives in turn ce - les-tial glori-y.
 souls it suf-fered pain and death With love for souls 'tis all a - fire!

Andante molto

Four Part Chorus (A Cappella) or Unison with accompaniment

TEN. I
 TEN. II
 1-3. O Sa-cred Heart with love be-nign, Make of our hearts Thy al-tar shrine
 BASS I
 BASS II

allarg.
 ***he al-ways (heart) *** a ho-ly priest
 May we *one day with hearts like Thine Be ho-ly priests, Oh Heart Di-vine! vine!
rit.
 1 2

★ Seminarians sing: *one day*; priests sing: *always*.

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*** For jubilee of a priest, insert "his heart"
 *** For jubilee of a priest, insert "he always"
 **** For jubilee of a priest, insert "a holy priest"

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